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Shadows and Straws

ARCHITECTURE is an art; its practice is a profession. Building is a business; its practice is an industry, involving many trades and industries.

One might easily dispute these definitions for there is no final definition of anything. But they are fairly accurately descriptive and will serve in this instance.

Once architecture and building were the same. Building was almost a universal outlet for the creative impulse of man. The story of architecture, read in this light, shows man to have been once a reasoning being; we even get a glimpse of what we call his divinity.

The shelter he contrived for himself was an intimate handiwork fashioned in accord with the simple natural laws that he gradually learned by the process of trial and error. The greater structures that he reared in reverence and adoration, as in Greece and in the Middle Ages, were the outpourings of such a spiritual impulse toward beauty as we can hardly imagine, as we survey those works from our modern world of business for profit.

Building was an art, although no one called it that. Architecture is only the later name given to those structures which survived, and now borne by the small fragment of modern building (computed in structural volume), wherein a few men seek to emulate the beauty of a past which was concerned primarily with shelter, with good workmanship, without profit, and of which what we now call art was in reality a by-product.

But the point is this. Architecture the art has nothing to do with profits. Architecture stands for good buildings, wisely planned, enduringly built, and designed to make life more beautiful, not more ugly. The remnants of architecture that have come down as our inheritance were built on that basis. They had nothing to do with any struggle for profits. They did not require advertising and propaganda in order to get themselves built.

BUILDING—THE BUSINESS, is today based on the profit system. No profits, no buildings. Worse than that, even with profits there is very likely to be but little or no architecture. If it is urged that we have more good buildings than formerly, the assertion becomes very doubtful if comparison is made in volume of buildings erected. And it is only by volume that the question can be examined. Indeed, most critical factor of all, just now, building volume itself has seriously declined, quite aside from any question of esthetics.

For years, we have listened to the plaints of the esthetic group. To them, architecture the art, was in a bad way. The good old times were gone. No one longer cared for beauty in a building. The "commercialism" of the day, as they called it, had put its smear over the art of building. Without even taking time to learn something about the "commercialism" they reviled, and the law of its nature, they proposed to change things by "educating the public," by adding "Fine Arts" courses to schools and colleges, by stimulating an appreciation of architecture in a thousand efforts called educational. They quite overlooked the fact that under the present economic system only a fortunate few could buy what they wished to sell. The present housing impasse is a very glaring illustration of this.

The materialistic group said little. They believed that architecture was a business like everything else. That you had to play the game, give people what they wanted, perfect the service of the office, and get as much architecture into the job as could incidentally be smuggled in without making the owner ask awkward questions about cost. They seemed to see nothing very much the matter with the building business and went their profitable way in silence with occasional sardonic smiles at the efforts and lamentations of the esthetes.

Today, both esthetes and materialists find themselves in close company. The building industry, as a going machine, has been in a bad way for some

time. At present, it has almost ceased to function. It has been discovered, pretty widely, that those who control the supply of credit are those who dictate how much and what kind of building there shall be. They have been dictating for a long time, but the extent of their power, as revealed in that derided "commercialism" which more and more interfered with architecture, escaped recognition. Some day the world will understand credit, its origin, its nature, its functions, its dangers when operated for private profit, and then much that now seems obscure in architectural progress will become clear.

The housing problem has opened many eyes to the fact that architecture the art, and even building the business, are absolutely helpless to offer the solution which they are capable of supplying if they were able to function according to the law of their nature.

THESE THINGS went through many minds, no doubt, at the conference of the building industry held in Chicago on September 27th last, too late to be reported in the October JOURNAL. It seemed pathetic that fifty men, more or less, all skilled in their respective callings, appeared unable to be frank and to go straight to the heart of the question at issue. The conference was called, as has been explained in these columns, to take action on the resolution adopted at the preliminary conference at Atlantic City in August. There it was resolved that a Congress of the Building Industry should be formed to make a thorough study of the building industry, and that the Chicago conference should find ways and means for carrying out the proposal.

But not once at Chicago was there any reference to profits, or land, or credit—except that it was to credit that the conferees mostly bowed down and worshipped. They even decided to make banking and bankers a part of the Building Industry, for, as they expressed it, "we are helpless without them"—an admission, the significance of which they failed to perceive. Or was it that they feared to admit what is the literal truth, that the building industry practically has been taken over, lock, stock, and barrel, by financial business?

This must not be construed as an indictment of any persons. It is nothing of the kind. The curse of the present moment is that all efforts to develop a philosophy of any industry or industrial condition are quickly made personal issues. But there are no personal issues in the building industry. There are only principles, and they will have to be recognized and dealt with willy nilly. To talk of "harmonizing," of "cooperating," of "service,"—three words which are particularly used as vents for those emotional stirrings which visit small minds—under the expectation that any of those things can be attained without upsetting the present method of distributing the profits of the building industry, is a form of childishness hard to reconcile with the mature minds possessed by eminent technicians. But the subject of profits was as carefully avoided as though it were a phial of assafoetida.

ARCHITECTS, engineers, contractors, manufacturers, labor leaders—all gave it a wide berth. Why?

The answer of course is that they were afraid. It has been said that they were ignorant, but how can such ignorance prevail among men who have spent their life in the toils of the profit-making system? Is there any one who has not been up against the wall of profits over and over again? Who has not seen building after building cheapened, stultified, often abandoned, because of the law of profits? Yet the senseless adoration continues, the dreadful fear dominates. What a pity!

Is it impossible to discuss the theory of the profit-making system as applied to architecture and building? The Committee on Scientific Management and Reduction of Costs of the Building Trade Parliament of England discussed it. Other industries are examining it. Men are talking about it everywhere. And any Conference or Congress of the Building Industry which refuses to grapple with this question might just as well not convene. Its members will be wasting their time and their money.

It will be a thousand pities if architects do not come to the rescue in this impasse, They have the vision. They have the skill. They are enlisted in a great calling. The world has dire need of their services. Yet they cannot but know in their hearts how little of their vision and their skill can today be made available to mankind. But in the sacred name of Architecture, let them turn, if only for a moment, from their effort to educate the public and stimulate an appreciation of art, and put their professionally trained minds to the real heart of the problem. Let them be unafraid to dissect and analyze, to explore and discover. Only the truth can help architecture. Only courage will get at the truth.

FOR THE ELABORATE program set forth by the Council of the Associated Building Trades of Philadelphia, in which are proposed many useful activities, the same things are to be said. And the same is equally true, with the one exception of a proposed tax to prevent building sites from being held out of use, of the resolutions taken at the First Pan-American Congress of Architects, recorded in this issue. Let such bodies get down to the heart of the question. Let them examine the disease that has brought building to its present situation. Let them cease dealing with palliatives, plasters, and platitudes, and set themselves the task of discovering how, under the present system of profits, and the

present system of distributing them, there can be created any solidarity in any industry.

Perhaps there cannot be any great change effected. Perhaps we are committed inexorably to the present state of things. Perhaps it is the best that man can devise. But perhaps it is not. Perhaps a better state of society can be brought into being. The fact that effort is directed toward that end indicates that there are those who think that the knowledge and skill now possessed by the building industry as a whole might be given in the service of sheltering the various activities of man—for shelter is the chief function of architecture, when all is said and done. If all this knowledge and skill could be released, the world could have an architectural development the like of which it has never seen. There is a bountiful supply at hand and waiting. Today it is going to waste. Worse than that, it is leaving a decreasing seed behind it. Craftmanship has all but disappeared. There is nothing but a fragment left.

To many there seems no solution of the problems of either architecture—the art, or building—the business, until the industry as a whole resumes control. This it can only do by creating its own independent supply of credit through its own cooperative banking system. Then, with a changed order in land use and tenure, it can fulfill the function for which it exists. There may be other ways out. There are other factors to be considered such as training the workers and eliminating at least every undue profit, for profits will still obtain for some time to come. Eventually, they will disappear. They will be recognized, in the Human Age that is coming, as the barbarous practice of The Industrial Machine Age. Architects, it is your opportunity; the fate of architecture, and of more than that, hangs in the balance. Write to Sullivan W. Jones, Secretary pro tem of the Congress of the Building Industry, and ask him what to do.

C. H. W.

Housing In New York

THE SPECIAL SESSION OF THE NEW YORK STATE LEGISLATURE

By FREDERICK L. ACKERMAN

The Proposals Before the Legislature

TWO years of discussion arising out of a shortage of houses, soaring rents and the dismal failure of private enterprise to build houses, furnished a curious setting for the work of the Special Session of the New York State Legislature called by a hopefulGovernor. For during these two years of animated discussion there had gradually emerged, as a result of numerous surveys, endless hearings, conferences and reports, a body of proposals sufficiently well defined to focus debate.

A study of this body of proposals discloses some interesting things: It was assumed that the objective could be reached by following two paths leading in opposite directions, so to speak. By this it is not to be taken that there was a clean cut line-up of opposing forces composed of the advocates of two distinct policies. As a matter of fact many of the programs submitted by groups or by individuals followed both paths.

Public Help *vs.* Self-Help

On the one hand there were the various plans aimed at preventing landlords from increasing rent beyond such an amount as would be looked upon with favor by the courts; and falling within this general category were other proposals placing upon the landlord—the owner of property, a fairly long list of restrictions. Obviously all such proposals are to be viewed as a partial disallowance of the rights of ownership as the same have come to be (tentatively) established by law and custom. Tentative, in this case, meaning a couple of centuries more or less. This group of proposals is also to be viewed as a denial of those principles, spoken of as self-help, equal opportunity and free bargaining, which we (tentatively) hold so dear.

Subventions

On the other hand there was a considerable group of proposals having as objective the stimulation of private interprise engaged in the erection of building for a profit, by resort to subventions of one sort and another. Certain charges, which now fall upon vested wealth, either as taxes upon property or the income derived from the same, were to be canceled in the case of new housing ventures.

This latter group of proposals may be said to support the rights of ownership in that they grant differentials to the absentee owners of property of this class. But in standing to support the rights of ownership and the financial system based thereon, they obviously stand as evidence of the failure of that system to produce and deliver under the rules of self-help, equal opportunity, and free bargaining.

No doubt this will appear as a summary way of disposing of all the labor that went into the surveys, the reports and the monumental mass of published talk about it. Of course there were shades of opinion

and many proposals which would hardly lend themselves to this rough and ready division into the two categories noted above, but when all is said and done this description of the state of opinion prior to the calling of the Special Session serves accurately enough to indicate the degree of confusion under which the Legislators of the Special Session went to their task of doing something to relieve the situation and stop the noise.

What the Bankers Said

To this broad generalization as regards the state of opinion there is perhaps a single exception which is worth noting. Just prior to the opening of the session there appeared in the press a statement issued by the Savings Bank Section of the American Bankers Association in which the more important of the then formulated proposals were analyzed and discussed. One by one these proposals went by the boards in the course of the discussion; not one was deemed worthy of favorable mention; and nothing—not even a straw was thrown out to catch hold of.

At first glance this might shock a sensitive person. A representative group of bankers, acting as stewards of the peoples savings, comes right out in the face of this crisis and says that there is really nothing to be done in the case, since the proposals would upset financial business. But this statement should not shock anyone. Those who know that the common welfare, under the working of the present system of financial business is a matter which hangs upon the question of profit in terms of price, fully understand that, from the standpoint of banking, there was nothing to be done about the matter.

Financial business is impersonal—it looks out upon a world of men in trouble; it makes note of evictions and the conditions that rents are higher than the average man can pay; and financial business goes back to its financial business. How men live—the common welfare—is not a matter which may stand in the way of profit taking. If profits are not to be had in the building of houses, then it is plain enough that people must do without houses. All forms of restrictive legislation were certain to limit profits; and subventions, while appealing, were likely to upset the market; there was simply nothing to be done about it.

The Legislator and The Dilemma

But to return to the course of the statement. Before considering what was actually done at the Special Session surely a word is in place concerning the position of a Legislator in the face of the forces acting upon him. There can be no doubt that he approached his work with some little hesitation. Being led to his seat, and then told to do something about this matter when what is be done had already been formulated by others as action moving in opposite directions was the same as saying to him—go face a dilemma.

It was clearly a case of passing legislation which would be for and at the same time against the profit system. He had to stand for and at the same time he had to deny the rights of ownership. And he had to uphold the principles of self-help, equal opportunity, and free bargaining, say with his right hand, while with his left he cast his vote for measures which would stand as evidence that these principles were not workable under twentieth century conditions. Surely the Legislator was in a fix at this juncture, so, in passing judgment upon his actions one should be guided by the thought that in this case he was more to be pitied than censured.

What Was Done

But what happened upon the stage with its complex and confused background of opinion? A resolution was passed asking the Congress to begin an inquiry into the alleged building material combine. And then another asking the Federal Trade Commission to investigate excessive building material costs and any combination formed to maintain high costs—(I use "costs" as it appeared in press reports; it's a little loose as to meaning, but I guess we understand what is meant). Having disposed of the industrial problems it then proceeded to deal with other matters; it passed legislation making the bonds of the State Land Bank legal investments for the sinking funds of the State, any city in the State, or any political division of the State. The purpose of the State Land Bank is to help building and loan associations raise money for homes.

It then passed a number of Acts dealing entirely with the relations of landlord and tenant, as to rents, evictions, dispossessions, none of which can have any tendency to stimulate the building of more houses with the possible exception of the Act making it permissive for local authorities to remit taxes on new dwellings for ten years.

The powers of the Lockwood Joint Legislative Committee on housing were broadened to include an immediate investigation to determine whether or not there is a combine to keep up the prices of building materials.

What Was Not Done

So much by way of disclosing the action taken. Some brief reference should now be made to acts of omission. The entire group of proposals, made by Governor Smith in his message, with respect to the passage of legislation looking toward the establish-

ment of a definite state housing policy to be administered under the direction of properly constituted boards, was rejected. In the debate it appears that the legislature took the position that the housing problem is a matter to be looked after by the municipality rather than by the state. But it flatly rejected the Hylan-Mann-O'Brien proposal for municipal loans for housing purposes.

It also threw out the proposal looking to the tax exemption of income from mortgages. It also rejected the suggestion that savings banks and fiscal concerns should invest more of their funds in real estate loans for the promotion of new dwellings.

It would be futile to attempt to appraise the work of this Special Session. There are no standards by which to rate it. But, it is possible to make certain observations with respect to the significance of the actions taken as throwing some light upon the shift which has recently taken place in sentiment concerning the rights of ownership—property—and the subject of profit.

Paradoxes

At the outset, the acts passed stand as sharply defined evidence of a state of confusion as regards our present concept of the rights of ownership in our system of economy, while an older concept as to the function of profit stands fairly secure. The acts stand to deny the established rights of ownership, while at the same time they stand to assert that profit alone serves as that which will animate the production of needed goods. Or again, they stand to deny that entire body of belief which holds that no scheme of economy whereby we carry on the life process may stand except it be based upon our time worn notions regarding self-help, equal opportunity and free bargaining, while at the same time they stand as convincing evidence of the failure of that scheme which rests upon them. So, looking at the matter from whatever angle we may choose to view it, it is hardly to be denied that this action constitutes one of the preliminary moves toward the disallowance of absentee ownership.

Naturally we hesitate to forecast what is likely to be the outcome of this wabbling action. It would seem to be a question whether the influence flowing from such drastic measures as those restricting the rights of ownership will cancel the effect of the invitation to build contained in the rather feeble measures of subvention by tax remission. No amount of argument on this head can possibly bring one to any definite conclusion.

Guessing

For the production and the distribution of a sufficient volume of needed goods, under modern conditions, depends upon "the market." And the market is a matter which depends upon price and purchasing power. And price and purchasing power is a matter which turns upon financial business—a matter of the control of credit. With financial business—the power to issue credit—running free in the vast areas of profit taking and speculation which lie without the field of enterprise in question—it is not plain how any of these acts can accomplish more than to arrest activity. But then, any forecast as to which of these two groups of measures is likely to exert the stronger "pull" in the long run can be little more than a guess. At best, it seems safe enough to say that quantitative net gain will approximate zero.

Restraint of Trade

But another consideration intrudes. While three of the resolutions would indicate that the legislators smelled a rat in the shape of a combination in restraint of trade in the building industry, and while no doubt investigations will be undertaken, few of those who stand close to the situation will be misled into the hope that anything will come of these resolutions. So long as the broad area of enterprise which lies without promises profits—profits upon investments and profits from financial business, which concerns itself not at all with the production of goods, so long will it be necessary to provide an equal opportunity for enterprise within the field of the building industry. Talk about limiting the opportunities for making money in the building industry is idle; to succeed in this respect is to fail in the enterprise of providing houses.

The Cancerous City

Considering, now, both acts of commission and omission from a still broader angle, certain things stand out as revealing how limited is our vision. Reviewing, now, the entire range of the preliminary discussion, the legislative debate and the enactments, one notes that the objective was limited to a quantitative consideration of the matter and that, for the most part, the entire group of proposals and measures plunged headlong into stimulating the growth of urban centers. Not a word, that I can discover, was uttered by representative groups in favor of treating the housing problem as a matter involving the accelerating drift of population from rural areas to urban centers.

The most forward looking of the proposals, in point of objective, involving the use of "public credit" were presented in terms of more houses and tenements in cities. From this evidence at hand it is to be presumed that any thought looking toward a redistribution of population, the reduction of congestion—decentralization—was either deemed too Utopian for serious consideration or that it was forgotten altogether.

I am fully aware that any action looking toward a redistribution of population cuts squarely across the course of business enterprise and the quest of profits. But, viewing the housing problem, as I do, as one which cannot be solved except that action toward its solution falls into step with action which would arrest the accelerating drift of population into industrial and business centers, I am forced into the position of viewing the preliminary discussion and the debate as very largely beside the point—pressing as are the problems at hand.

Since we will inevitably, and by the instrumentality of all forms of public discussion, further pursue the riddle of the Housing Question, it would be well to formulate some objective to our effort, less socially destructive than that of blindly stimulating the expansion of already overpopulated urban centers.

The report of the proceedings should not be concluded without observing that a fruitful field of research remained undisturbed. "Why is it that during a period which antedates the war by many years, we were confronted with a constantly accumulating shortage of houses and a constant expansion of slums and areas of congestion?" Penetrating inquiries along this line have already been made by certain students of economic science, and the reasons for this condition are not in doubt. But formal inquiries into the matter of housing and into the group of questions relating to the accelerating drift of population into industrial and business centers have failed to utilize the data prepared by philosophical economists.

These statements are made since it seems to the erporter that the inquiries by the various groups interested in this matter were so limited as to the field covered that they failed to engage with the one vital matter—the system of price competition and the rights of ownership which stand to sustain it.

THE WORLD: WEDNES

REAL ESTATE FOR SALE—LONG ISLAND | REAL ESTATE FOR SALE—LONG ISLAND.

Housing Problem Must Be Solved
Thousands of Houses Must Be Built.
New Houses must be búilt on vacant lots.
Lots must advance in price with increased demand.
BUY LAND NOW BEFORE THE BIG ADVANCE IN PRICE.

HEMPSTEAD

6½ MILES FROM GREATER NEW YORK.
42 minutes by Electric Express from Penn. Station.

¼ ACRE PLOTS **$195**
5 CITY LOTS

½ Acre Plots, 10 City Lots, $390

As having an important bearing on the housing question in New York City we reproduce the above advertisement from the columns of the New York *World*.

It exemplifies the pertinacity with which the problem is attacked at the front door while the criminals escape through the back door.

After the speculator has finished with his work and has carried the price of land as high as it will go, the architect will be asked to solve a housing problem.

The New York *World* is very busily engaged in rendering a noteworthy service to the community it serves by aiding in exposing the corrupt practices from which the building industry in New York City is at present suffering keenly, and which suffering is visited on the heads of the population that industry should serve.

It would be an excellent idea if the *World* would tell the truth about other and less sensational practices which are carried on by the majority of its citizens, with an effect quite a good deal more dire than is produced by the collusion of eminently respectable builders with eminently crooked labor leaders.

It would be an excellent idea to tell the truth about land speculation in its editorial columns and prohibit the use of its advertising columns for the undoing of the readers who support it.

Supplement to the Journal of The American Institute of Architects, November, 1920

Housing and Community Planning

JOHN IRWIN BRIGHT, *Associate Editor*

This department of the JOURNAL is published from time to time in connection with the work of the Committee on Community Planning of the American Institute of Architects. The Committee, however, does not hold itself sponsor for matter appearing in these columns and contributed by other writers. It endeavors to present all interesting points of view and developments affecting the work with which the Committee is charged. In this instance it presents Professor Kern's very scholarly study as a remarkable piece of research work, and as a plan for a community based upon discarding the old theories and traditions which have heretofore governed urban growth. These traditions and theories were very largely the result of chance and of the operation of methods based entirely upon the rights of individuals to proceed with the development of land without regard to the welfare and the needs of the community. Some day it seems quite possible that new communities will be built and that they will be planned only after such research and study as that which Professor Kern has made. Indeed, there are unmistakable signs that mankind must resort to some new type of community if he is not to reach a point of congestion which will leave him in an absolute impasse.

If objection can be urged against Professor Kern's plan it would be only fair to point out that it makes no provision for setting up a balanced condition of agriculture and industry such as seems to be an absolute necessity in future community development.—THE EDITOR.

The New City

A PLANNED PHYSICAL EQUIPMENT

By ROBERT R. KERN* and CHARLES GESCHICKTER

Introduction

No serious attempt thoroughly to canvass the needs of a community of city life has ever been made. Nor has an earnest endeavor systematically to provide an equipment that would adequately serve these needs ever been undertaken. This lack of adequate and efficient equipment is felt by everyone interested in the welfare of our communities. The people in our cities live too far below their possibilities. Surely the physical equipment of our cities upon which the life for good or ill of so many people depends should not be left to mere chance, but should be deliberately and skillfully planned utilizing to this high end all our great resources in scientific knowledge.

CHAPTER I

A City Equipment

Adequate—Liberal—Scientific

The plan for a scientifically designed city here set forth represents a serious and deliberate attempt to apply our large store of scientific knowledge to the designing and furnishing of the city with the physical equipment needed by it adequately to support a wholesome city life. The plan is based upon a sociological canvass of city life in which the many needs of a community of people were subjected to a searching inquiry. The results thus garnered were carefully studied for the purpose of setting up the standards of services that should be required of a physical equipment scientifically planned to serve the needs of a city. It was necessary to set up these standards of service required for it was the purpose to provide anew for the needs of the people who lead a city life. Only in this way could a physical equipment be planned for the city that would adequately and efficiently serve such needs.

The services supplied to the city community by the scientific planning of its equipment are provided for not only adequately and efficiently, but liberally. The aim throughout the whole design has been to attain not an efficiency based upon a niggardly economy in equipment, but rather to design a physical plant for the city that will provide an optimum of services for wholesome community life.

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The Polycentric System of Zoning

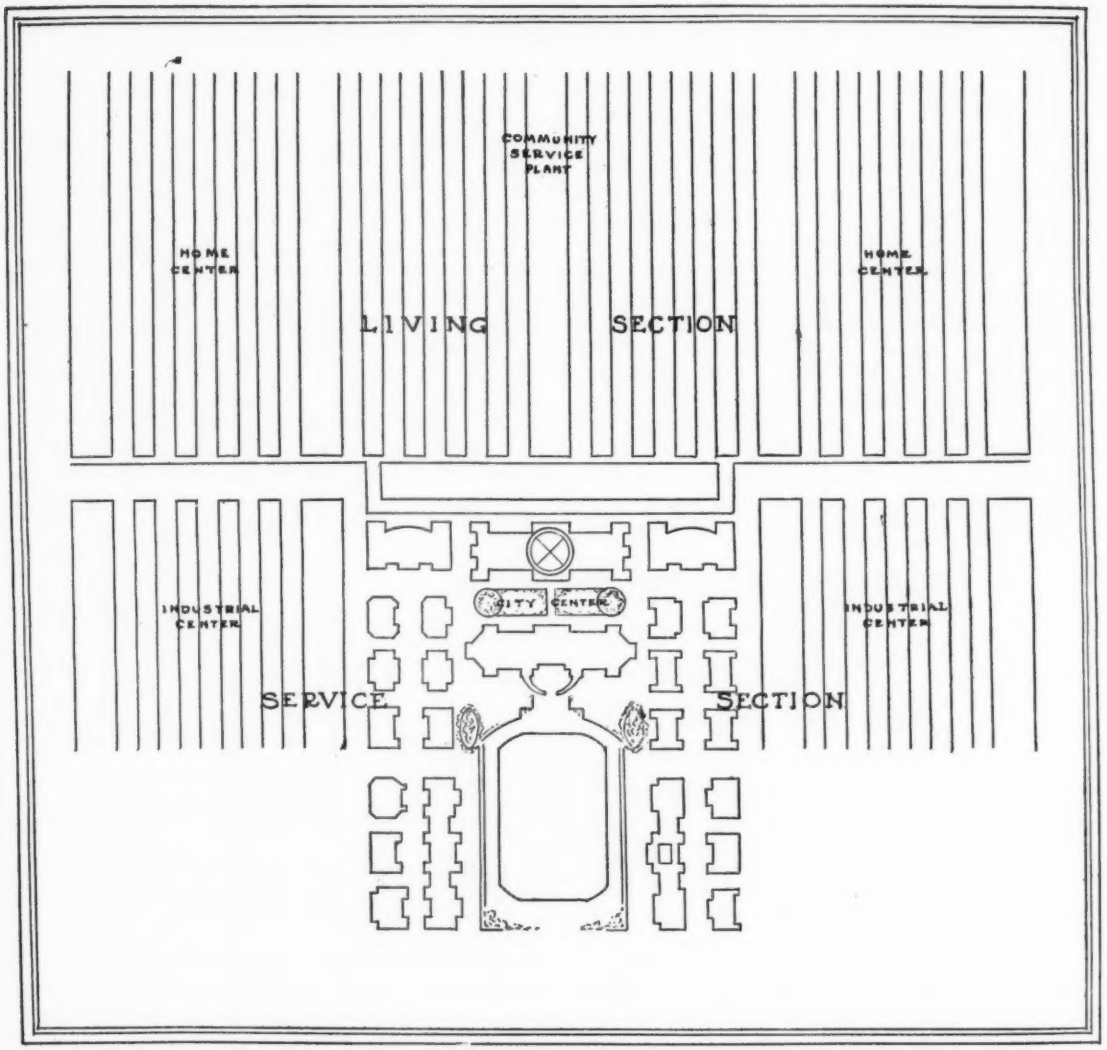
In order to secure from the physical equipment of the city more efficient services, this scientifically planned city is formed into a polycentric system of zones.

The entire city is divided into two halves by a broad avenue or esplanade running from east to west. Two major divisions of the city are thus formed, the living section and the municipal section. (See next page.)

The former is divided into minor zones or centers; one of these embraces the homes of the people, the other contains the social service equipment planned to serve the activities of the local neighborhood.

The latter is similarly divided into minor zones or centers. One of these is the down town or city center planned for the large public buildings of the city which are placed there in an orderly system of unit groups. The other is the industrial center composed of the warehouses, factories and commercial services needed for the city.

A principle of fundamental importance employed in designing the system of zones for the city is accessibility. Those buildings which serve local needs are grouped about such needs in local zones. On the other hand those build-



Zoning system planned for mutual accessibility of all parts of the city and with complete freedom for growth.
Scale ½ of an inch to the foot.

ings and equipments which serve the entire city are grouped into zones so placed as to be readily accessible from all parts of the city.

Correlation of equipment was also a primary consideration in planning this polycentric system of zones. Each zone in this system contains only the specialized forms of buildings and equipments appropriate to it.

Ample provision for the growth of each zone of the city has been made by arranging the major divisions of the city so that each is free to grow in any of three directions. The living and the municipal sections, brought into contact with a city esplanade which acts as a boundary line between them, are mutually accessible with ample opportunity for growth. The municipal zone expands forward to the south and laterally to the east or to the west. It is estopped only on the north where the city esplanade marks it off from the residential area of the city. The living section of the city grows in the forward direction by extending toward the north. Lateral growth proceeds both to the east and to the west.

By this plan all parts of the city can expand freely to meet growing needs. The invasion of one zone by the equipment of another with the train of evils that follows upon such an intrusion is avoided, for each part can grow without the necessity of disrupting the equipment or tearing down the buildings of another section of the city. The industrial district, for example, placed thus in the system of zones can expand freely without forcing the new factories into the living section of the city where they would partly destroy this district, and mar its home life. In

fact the city is so planned that such evils can never arise to injure the efficient and harmonious arrangement of the parts of the physical plant of the city.

The Local Neighborhood Unit

Instead of being left to grow like Topsy, the all important home and neighborhood section should be planned with the utmost care. In the scientifically planned city this large area with its many localized activities has not been treated in one lump sum. The entire area devoted to living purposes is subdivided into smaller neighborhoods or local community units in order that the various local or neighborhood needs of city people may be served by adequate and accessible equipment especially designed for the needs of such local communities. The local units or neighborhoods embrace a community of about seven or eight thousand people. Their area is not so large that free social intercourse would be hampered, nor so small that adequate equipment could not be advantageously provided.

In each local unit or community the equipment is grouped in two different zones or centers, namely, the home center and the neighborhood center. The one group of buildings with their equipment serves the needs of the home life, the other group serves the needs of the local neighborhood. Each of the local community units thus embraces a residential center for the home life of the people, and a community center for their neighborhood life. The equipment provided here for the home life attains new standards in housing.

CHAPTER II

The City Domicile

Standards of Wholesome Housing

The domicile of city people should measure up to a definite and well considered scale of services for the home and the life which it shelters.

Safety is important; therefore the domicile should be well built and fireproof. Health demands that the domicile should be sanitary; therefore it is designed to be free from the nuisance of migrating rodents and vermin. To promote the intimacies of home life the domicile should insure privacy and seclusion; therefore it should be both sound-proof and sight-proof. It should afford free play for the life and activity of the family; therefore it should be ample and commodious and be so designed that it will receive to advantage the equipment and other interior furnishings for the family life. It should be bright and cheerful; therefore all rooms should be outside rooms. The home should have a pleasing vista; therefore every room in which the family lives should be a front room. Also every room should be so situated as to receive direct sunlight. The design permits of the attainment of all these high standards.

The home should be individual. The domicile should offer ample opportunity for the expression of individual taste and ideas; therefore it must be flexible in pattern and design. Our apartment houses and tenements are of fixed pattern. The arrangement of space and rooms cannot be modified to suit individual tastes. The domicile should not burden the family life, but should support it; therefore, it should not be difficult to keep in order, it should be easy to keep clean. It should be entirely freed from the nuisance of inpouring dust, soot and dirt from smoking chimneys and traffic laden streets. The home should be comfortable and refreshing; therefore, its air should be pure, fresh and invigorating. It should be warm during the wintry weather and comfortably cool during the hot days of summer. All of these standards of comfort are attained.

The domicile should be freed from intruding activities that mar the home ties, that injure the home, its beauty, its comfort and order. Community activities under pressure due to lack of adequate provisions for them, force their way into the homes of the people. This invasion of outside activities uproots the home life. The home should not be a dance hall, a bakery, a laundry, a club house or an amusement hall. All these economic and community activities are necessary and should be provided for, but they call for appropriate and special forms of equipment that should be placed elsewhere than in the home.

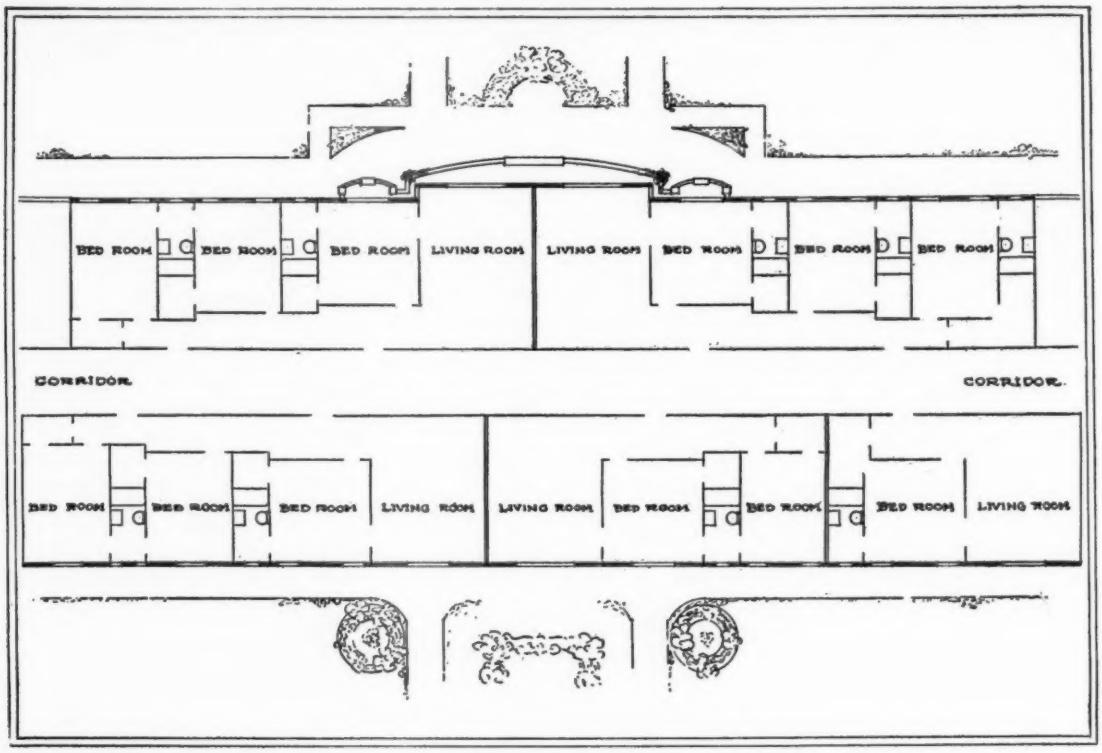
The home should be a bower of cheer, comfort and quiet, therefore, it must not be exposed to the nerve racking noises and the hubbub of our city streets. Nor should the air of the home be the foul and odorous breath of the city thoroughfares, roofless stables and garages that they are. The home must have an entirely different setting. It should have a setting of shrubbery, of growing grass edged with flowers, and playing fountains. It should look out upon a scene of beauty, peace and quiet.

The Passing of the Isolated House, the Tenement Row and the Apartment House.

This is indeed a formidable array of standards, yet each one of them is reasonable and important and the failure to realize any one of them would be a serious drawback to the efficiency of a scientifically planned equipment. These standards of service with all the importance that they carry for the home life of city people can actually be attained. All that is necessary is to come to the conviction of their importance. This will bring about a new situation in the housing problem, for heretofore such standards have simply not been considered. It means that the controlling ideas guiding the development of the design of the domicile must shift from familiarity of pattern to standards of service that are to be achieved. It is beyond possibility to attain these standards amidst the sprawling, unsightly confusion of streets, alleys, tenements, houses and stores that make up the major portion of the residential sections of our cities. We must start free from these incumbrances with a clean slate and a clean design.

The Resiance

Instead of the unsatisfactory isolated house, the two story tenement row, or the apartment house as the domicile for the home life, the design calls for a great resiance. This is a structure substantially built and fireproof. The resiance is bifurcated by a central corridor and the living suites, distributed upon either side of it, are reached by means of this central hall. The linear design of the resiance achieves the high standard which requires that every room in the home suites be an outside room. Since the resiance is designed to have no rear or deep sides every room may be a front room.



Suggested floor plan for home suites in the resiance. All rooms face front. Scale 1/20 of an inch to the foot.

The Home Suites

The pictures shown give some suggestions for the distribution of space and the arrangements of rooms in these home suites. These suggestions are presented to give an idea of the adaptability of the resiance in affording opportunity for individuality of taste in the arrangement of rooms for the home suites. The arrangements may be varied almost at will. Those who would wish even a duplex arrangement may have a living suite to suit their taste. Indeed, so flexible is the interior of the resiance that rooms of even monumental proportions, if the need for such rooms should arise, may be worked into it. The provisions and distribution of space for the home suites permits of a varied grouping of rooms so that individual effects and many pleasing vistas in the home suites may be secured. These arrangements are such that every room may be reached either from an adjoining room or independently without the need of passing undesirably through another room.

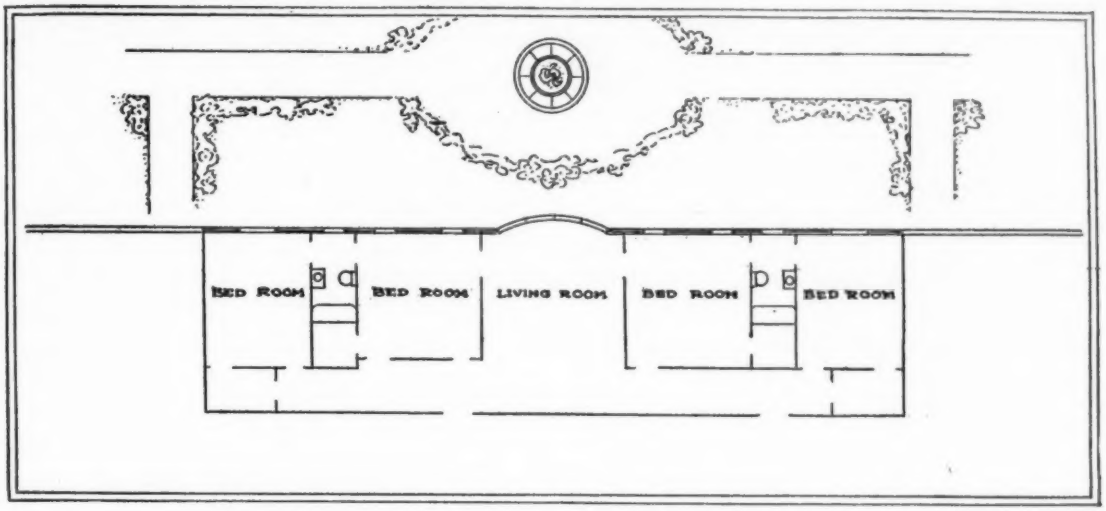
The scale of dimensions permits of unusually commodious rooms as will be observed. The proportions and shapeliness of these rooms are not disfigured by the faulty placing of the beams and columns which support the structure, and the necessary doors and openings are so designed that they do not mar the wall space or hamper arrangements of furniture in the rooms. These features secure for the living suites the appointments so essential to convenient and pleasing effects in interior furnishing and design and offer ample opportunity for gratifying individual taste and ideas in the decoration of each home suite.

The Obsolete City Block

The lineated design for the resiance has other advantages which permit the high standards of domiciling that have been set up to be achieved. Since the resiance is not forced to take the chance shapes of the lots and angles of city blocks, it is unnecessry to construct in the buildings where people live so-called light wells or air shafts with their dark windows opening directly into each other. Nor are we forced to have irregular structures with deep wings or ells in which half lighted windows look against dingy brick walls or stare into the windows of another home. The family life is too exposed under such conditions. Cherished privacy and seclusion for the home is denied in these misshapened structures. The resiance is designed to avoid these evils. It is practically sight-proof, hence these intrusions are eliminated. This, together with its features of sound-proofness, enables the family life and activities to be sheltered in a home that has the much desired attributes of privacy and seclusion.

The Baldric Plan of Sunshine Homes

The solution of the problem of sun lighting the resiance called for a departure in housing design. Dark, cheerless rooms in the home must be a thing of the past. Such unhealthful conditions must not persist. The homes of city



Suggested arrangement for five room suite. Scale 1/20 of an inch to the foot.

people should be bright and cheerful and none of them should be denied the wholesome effects of direct sunshine. Therefore the resiance which shelters the home life should be "a trap to catch sunbeams." The resiances are planned so that every room in the home suites receives its share of direct sunlight. The lineated design with the avenues of resiances running only north and south solves the problem of sun lighting the resiances and measures up to the high standard, the sunshine home.

In this baldric plan there are no rooms facing north. The windows of the resiances open either to the east or to the west. Not only are all rooms brightened with direct sunlight, but this plan gives as nearly as possible an equal distribution of sunlight among all the home suites. By this plan all parts of the resiances are bathed with sunshine. The sun rises in the east giving direct sunlight to all the rooms in the east facing facades of the resiances. Then when the sun swings around to the south it floods the entire courts and resiances with sunshine. In the afternoon the rooms of the western facades are in turn bathed with the direct sunshine. Thus this baldric plan of resiances achieves the high standard of a sunshine community. By this plan every room of the living suites in the resiances is made a bright and wholesome front room and the attractiveness of these rooms is enhanced for they all command a pleasing vista.

Exit the City Street

This plan of linear resiances changes entirely the character of the residential section of the city for it permits the removal of all the streets and alleys from the living section of the city. These ugly unhomelike thoroughfares with their confusion and noisy traffic no longer mar the home life of city people. In their place are quiet, beautiful courts with grass and flowers, and promenades and playing fountains. The landscape gardening in these courts may be developed to suit the varied tastes of each of the local communities and in this manner much interesting variety in beautiful vistas along the courts may be secured.

The avenues of resiances face these lovely courts and since all the rooms occupied by the families in them are front rooms, their windows look out upon these vistas, in great contrast to the depressing outlooks over the unsightly roofs and chimneys of our commercial cities or the views of alleys and backyards with their ugly rows of fences and sheds. The noise, odors, dirt and dangers of the streets are removed by these courts and in their place are security, quiet, peace and the fragrance of flowers.

The facades of the resiances, a matter of public interest, afford, because of their monumental proportions, architectural possibilities in design and decoration not thought of heretofore.

Resiance Conveniences

These great resiances are equipped with many conveniences for the families who dwell in their comfortable living suites. Telephone and electric service, electric clock service, water service, parcel and mail servidors, elevator service, storage service and a vacuum cleaning system are among the conveniences provided for every home suite.

The Arcades

The resiances are divided at convenient intervals to form sections. These sections may be approximately 200 to 250 feet long. The space at the points of division between these sections is utilized by the stairways, the servidors, the elevator halls and the elevator service. At the landing of the stairways and elevators on the first floor there are short cross halls or arcades that connect with the courts and walks on either side of the resiance. It is by means of these short cross corridors or arcades that one may either reach the central corridors and the stairs and elevators there, or pass through the resiances to go from one court or resiance to another.

The Service Floor

Looking along the lower portion of the resiances it may be noted that the first floors are elevated a few feet above

the ground level of the courts. By this plan there is secured under the first floor a ground floor which has both light and fresh air. This ground floor extends continuously without obstruction under the full length of each avenue of resiances. In this continuous open space there runs a gallery which holds the wires, water and waste pipes, from which all the homes in the upper floors of the resiances may be served with water, electricity, telephone and so on. All pipes and wires are thus always readily accessible and open to inspection at any time; they may be extended, removed or repaired without the necessity of damaging buildings or digging up side-walks, street pavements, or lawns and shrubbery.

This continuous light and airy space also provides a desirable lane for light traffic, which, running under the full length of the avenues of resiances, will accommodate a convenient light electric truck service to the living quarters. Mail and parcels thus may be delivered to the stations or servidors for the homes above, and trunks and furniture may be moved to or from the home suites. This necessary light traffic service is thus quietly tucked away out of sight leaving the courts between the avenues of resiances free of all traffic so that they may be devoted to promenades and landscape gradening effects. This quiet, hidden system of lanes is also a safety device for here these light traffic lanes cross no other lanes, promenades, or other means of intercourse. Dangerous crossings and interceptions are eliminated throughout in this scientific plan.

The Roof Gardens

Turning now to the upper portion of the resiances, the picture of these avenues of resiances shows that the design affords a continuous roof space high up in the fresh air.

This convenient expanse offers a splendid opportunity for extended roof gardens and promenades. The families living in the home suites of these resiances may walk through the courts amid flowers, grass, and banks of shrubbery, or they may use the promenades along the extended roof gardens and enjoy the views, the light and the fresh air.

These great resiances with their cheerful, commodious, and comfortable home suites supplied with tempered, fresh, clean, wholesome air and breathing an atmosphere of peace, quiet and beauty should be a place of contentment, in so far as physical equipment and conveniences can be conducive to pleasantness, security and ease. When one turns his mind from this home district, lovely and serene, to our cramped apartments and congested tenements surrounded with noisy and dangerous traffic laden streets, these avenues of beautiful resiances, surrounded by courts with their stretches of grass, edged with flowers and outlined with banks of shrubbery, may seem to transcend our industrial powers of production. They, however, do not when we bring to bear upon their construction our highest technological information. All that is needed is an appreciation of such standards of domiciling, and the conviction of the need and desirableness of these standards of living.

CHAPTER III

Providing for Community Social Life

The Neighborhood Unit

The living section of the city, as previously mentioned, is conveniently subdivided into neighborhoods or local community units. Each of these embraces an area about twelve hundred feet long by six hundred feet wide. This provides for a unit composed of four avenues of resiances with their courts and a parallel avenue devoted to a community center plant. The families dwelling in these local units comprise a neighborhood of approximately seven thousand people. These neighborhood groups are each served by a social service plant. The structure which houses this social service equipment is also of linear design to correspond with the design of the resiances. It forms an avenue itself serving the two avenues of resiances that parallel it on either side. Thus the many services it renders to the the local community are brought into immediate accessibility to all the homes in the local neighborhood. This plan for the living section of the city which subdivides it into local community units, with its scheme of resiances and a community service plant for each of these local units achieves a standard and an accessibility of services to each local neighborhood group impossible in the unplanned residential areas of our cities.

As the living section of the city expands this accessibility is retained by employing the unit system of growth. Growth proceeds by the addition of local units in a forward direction or laterally to the east or west of the local units of the living section already built.

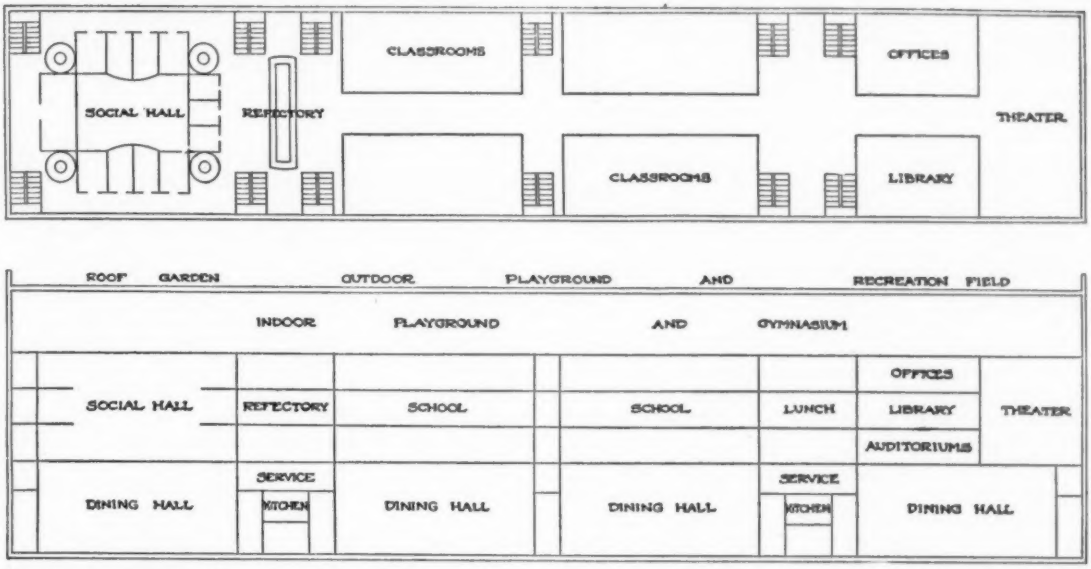
The Social Service Plant

A separate plant apart from the home but immediately accessible to it has been designed to house all the various facilities and equipments needed to serve the overflow neighborhood activities. The sectional view of the community center plant gives an idea of the varied equipment incorporated therein.

Beginning at the left of the sectional view of the community center plant there is incorporated in the first division of this great plant a theater or auditorium, conveniently connected with the schools by the large corridor running through the great social center structure, and serving not only as a place of entertainment for the local community, but also for the grade and the high schools as a place for school assemblies. This convenient multiple usage obviates the cost of maintaining a separate auditorium for the schools which would remain largely idle.

There is also placed in this section the local or branch library with its book stacks and reading room. This library is designed to serve not only the adults of the local community but also the children at the schools, with which it is quite conveniently connected by a large hall. With reference books and other literature so readily accessible much of the time now wasted in going to and from our usually remote libraries may be saved. Books conveniently at hand are likely to be used more freely.

In this section of the community center plant office space is provided for the use of the various local officers, secretaries and so on. Lavatories and emergency rooms and a series of smaller halls or auditoriums are also incorporated into this section of the plant, for use by local dramatic clubs, community forums, choral societies, clubs, orchestras, and for artists' coffee rooms. They also may be used for moving pictures and other local amusements. Certain of these auditoriums, to suit the wishes of the neighborhood, may be set apart for local religious purposes.



Suggested arrangement for community service plant. Containing equipment for all local community activities. Each living section in the city has a similar service plant. Scale 1/20 of an inch to the foot.

Part of the space between this section and the school section is utilized by a convenient refectory and lunch counter for the use of the school children.

Following along on the same floor levels the next two sections of the community plant are given over to classrooms for the grade and high schools. These schools are admirably provided with play grounds. The sectional view shows the entire unobstructed top floor of the community plant, twelve hundred feet long, which is devoted to a gymnasium and recreation center. This play ground can be used in all weather as it is protected. Above this, upon the high expansive roof there is an out-door playground, recreation field, roof garden, and promenade.

Both of these features of the community service plant do double duty. They provide the schools with a convenient playground. After school hours they supply the families of the neighborhood with a supervised recreation ground for the children. They also serve the local community as a neighborhood recreational center for the adults. These recreational centers, fitted in this manner into the plan of the local neighborhood units are a great social asset to community living, and thus incorporated, they also act as a safety device. Children do not have to cross any dangerous thoroughfares going to and fro, and while in these supervised recreational centers they are safeguarded at their play.

The Social Hall

In the fourth and last section of the community service plant there is incorporated a great social hall and club room, somewhat novel in design. Its purpose is to provide ample and satisfactory facilities for the various forms of social life that take place in the neighborhood. The first floor in a great open area. Above this there are two balconies running around the four sides of a large open court, and divided into rooms designed to give the effect of boxes overlooking the court and main floor. These rooms or boxes are suited to be the gathering place for friends who may come together here to spend an evening. They are also designed so that parties may be held in them by young people, who, when they wish to vary their pleasure, may go down to the main floor and dance, for the hall is equipped with an organ and a dais for an orchestra. There are large spaces set apart at either end of this great hall suitable for an attractive lounge, social parlor and club room.

This social hall supplies an especially equipped plant designed to serve the neighborhood social life to advantage. By this means the home is freed for family life—the more intimate forms of social intercourse in the family circle and between friends. The order and privacy of the home will remain undisturbed and the wear and tear upon the home furnishings will be spared if people wish to make use of the more adequate and specially designed equipment provided in the social hall. With such a social service plant at hand the family life need not be disrupted by the intrusion into the home of such neighborhood interests and activities. This social hall, with its serviceable equipment offers a fine opportunity for the growth of much needed, newer and better customs in community social intercourse.

Between the social hall and the school section there is interposed a lunch room and refectory. This equipment is designed for multiple usage. At noon it will serve as a lunch room for the school children; in the evening it will serve as a refectory supplying refreshments to those enjoying themselves in the social hall or club rooms. These lunch rooms and refectories are so placed that they have direct connection with the kitchen.

The Dining Services

On the first floor of the community service plant the family dining halls are placed. They are put here to give

them the highest degree of accessibility. They may be reached directly without the use of either stairs or elevators.

The services rendered by these dining halls are quite varied in character being well adapted to suit the differences in opinion and taste among people in such matters. First there is the large type of dining hall, a spacious room of monumental proportions, where many guests are seated, and where music of an organ or an orchestra may be enjoyed. The tables are served by concealed electric pneumatic trolleys. Since this service is invisible and operates smoothly and quietly in its concealed channel, the hall is freed from the confusion and noise of rattling dishes and hurrying waiters. This electric service is also more expeditious. There is no delay in getting orders to the service rooms and kitchens, and when quickly filled there with the aid of skillfully designed appliances, the order is quietly, swiftly and privately brought to the table.

After all, a dining hall is a place in which to eat, to enjoy social intercourse while eating, and further to have these enjoyable human activities enhanced by pleasing surroundings that greet the eye and the ear. These dining halls measure up to such standards in an unusual degree, for the mechanical aids to dining hall service do not intrude themselves as they do now in even the quiet acceptable dining rooms of our commercial cities. These dining halls transcend them in dimensions, in guests served, in specialized equipment and therefore surpass in quality of service and also in that important consideration, moderation of cost of dining in such an agreeable manner.

But tastes differ. Some people prefer more privacy when enjoying the family meal. A part of the hall is so designed as to afford private dining apartments. Here the family may eat in complete privacy and yet be able to enjoy the spacious beauty of the hall and the music. To have the family meal in privacy and at the same time to enjoy such surroundings further illustrates the advantages of the scientific planning of community living over the struggle for life amid the uncontrolled pressures of our confused commercial cities.

A further variety of dining service is provided. Some persons wish to eat the family meal in privacy, and prefer a small isolated dining room. The dining service of the local community plant is so designed that even such a service may be supplied to those desiring it.

This plant renders, then, three distinct types of dining service. First, the small private isolated dining room. Second, the spacious dining hall with music, lights, high ceilings, great windows, and an atmosphere of sociableness. Third, the reserved dining apartment so designed that privacy for the family meal may be had and yet the environment and spaciousness of the hall be enjoyed.

Planning A System of Kitchens

This dining service is supplied not from a community kitchen, which could not attain a sufficiently high standard of efficient service, but from a large *system* of carefully planned kitchens. First in order are the service rooms and service kitchens, the former connecting with the dining halls and serving as a link between these halls and the service kitchens. These latter are in turn connected with a system of specialty kitchens equipped with large scale labor saving devices and lend themselves to many other factory efficiency methods. These specialty kitchens are, therefore, located not in the community service plants, but appropriately in the industrial section of the city, and consist of large bakeries, preserving kitchens, soup stock kitchens, dehydrating and canning kitchens and other specialized kitchens such as those for preparing meats, breakfast foods, and so on. All are linked with a system of storage plants in which the various raw food materials are stored.

This great system of kitchens and bakeries displacing the necessarily underequipped home kitchen, the apartment house kitchenette and the small scale and hence inadequately equipped kitchen of the lunch rooms and restaurants, offers an opportunity, because of the scale and specialization of service, to take full advantage of scientific methods in the baking, preserving, and cooking of food. Because of the scale of this service individual tastes may be catered to in a varied and satisfying manner. No isolated community kitchen, restaurant or home kitchen compares favorably in efficiency with this skillfully planned system of interlocking specialty kitchens operating on such a large scale.

Facilities for Child Life

The first floor of the community center plant projects on either side beyond the line of the upper floors. This projection provides on the first floor level, large, safe, well lighted accessible rooms admirably adapted for use as a kindergarten, a nursery and a children's dining room. These kindergartens and nurseries are most favorably situated. They are reached without the use of stairs or elevators. Here the children may be brought and conveniently reached by their parents, when going in and out of the dining halls or to and from their homes. Their playground is safely out of the way and conveniently linked with the nursery and the kindergarten. In their own little dining rooms the children may be served the especially prepared food that they require to grow and be healthful. They will be under the care of a specially trained staff and will have plenty to do. These much needed conveniences will aid the parents in raising their children in a safe, happy and healthful way.

The community service plant is the center of life for each local neighborhood. The local community is organized about it. The activities of the home overflow into it to take advantage of and enjoy the many services rendered by its liberal equipment. These services are all immediately at hand for the social service plant is only a few feet from the homes in the two avenues of resiances on either side of it. These social service plants distributed in this systematic manner throughout the entire living section of the city with the local neighborhoods organized about them have the possibility of proving to be of immeasurable value to city life.

Additional copies of this pamphlet may be had from the Journal of the American Institute of Architects, 320 Fifth Avenue, New York City. Price 25 cents each

The Flat Fee as a Measure of Equity

By JOHN LAWRENCE MAURAN

ABOUT TEN years ago one of our most loyal and important clients came to us with an alteration and remodelling problem involving a considerable expenditure compared to the result he was seeking. He was, as we well knew, a timid man in matters wherein architects feel they are on their home grounds, although bold enough in the financial and real estate field. The exigencies of time and the character of reconstruction led us, as a condition to fulfilling his wishes, to insist on the selection of a certain contractor on a cost plus basis, and in spite of the fact that in those good days now gone by the "cost plus" had a definite limit of liability of about two hundred thousand dollars, our client showed his timidity by hesitating over the indefinite amount of our fee of ten per cent. Although we could hardly fathom the causes of hesitancy, the inspiration of the moment led us to suggest that we would do the work—whatever it might cost—for a flat fee of twenty thousand dollars. With unmistakable relief he seized upon the suggestion and everyone was happy even upon the day of completion a week ahead of time and with a saving of over seventeen thousand dollars. There is a psychology in it, for in spite of paying us some seventeen hundred dollars more than ten per cent he had found security against the bugbear of increased costs involving increased architects' fees.

Now every architect worthy of the name would hotly repudiate the implied suggestion of bad faith but we must remember that often the client's mind visualizes added fees with any suggested betterment, no matter how high his confidence in the disinterested character of the suggestion.

From the deep impression left on us of the satisfaction of the owner we profited a little later on when he retained us as Architects for the first reinforced concrete building of any importance in St. Louis. It was an eight story wholesale building covering an entire city block and at an early stage in the negotitations, we percieved symptoms which led us to repeat our offer of a flat all-inclusive fee.

Our attitude through both these experiences was a more or less passive acceptance of the state of mind of a client, but quite recently we caught again the same note in the comments of clients during preliminary conferences, sounding a vague alarm as to skyrocketing of the fee in case of a pyrotechnic display in building costs.

This turned our thoughts to the two previous experiences, and changed our attitude from a passive one to an active advocacy of the fixed and all inclusive fee and late in 1919 when the material market had all the symptoms of an ascending escalator, we expressed our desire to fix in advance the *exact obligation of the client* for full architectural services including the fixed fees which we in turn agreed to pay the engineers engaged by us on work in their various branches.

Of course, the percentage system applied to the estimated cost furnished the basis for determing the fee named, but the fact that it was *fixed* gave our clients every assurance that their interests were paramount, and hence while we were bending every endeavor to protect them against spectacular advances there could be no possible ground for even the unformulated suspicion that we, too, were profiteering at their expense through the unpreventable increases in cost over the already high level of the moment.

While there was a certain amount of surprise expressed, there were unmistakable signs of appreciation of what commended itself to them as to us, as a buisnesslike cooperation insuring justice to all concerned, for the surprise centered about an unsuspected flexibility of the architect's mind in his methods of calculating his remuneration.

It may prove of interest to record the rather unusual method we adopted in the handling of these commissions under very unusual and very trying conditions. First of all we urged the immediate *selection* of a contractor of proved ability in the particular type of work, of absolute integrity and whose conditions of other work in progress at the moment justified such a step.

We further assured our clients that they could engage such a contractor to perform the work at cost plus a *fixed fee*. We also pointed out that in the purchase of material long in advance of the preparation of plans and specifications, that the logical method of handling such an undertaking was through the functioning of a "Committee of the Whole," consisting of owner, architect, contractor, the owner's operating engineer or manager and the architect's engineers (structural, mechanical, electrical, etc.) sitting together with one common purpose to discuss, decide and act on every matter whether of purchase or the choice of methods and materials.

Another phase of "all-inclusiveness" as pertaining to the Architect's fee (however arrived at) is the oft-time unspoken objection in the client's mind to the little understood separate payment of the clerk of the works, as well as the engineers. One of our clients voiced this feeling recently when he blurted out "we paid for your superintendents on the last job." From our recent experiences I can vouch for the fact that while we have been fully

reimbursed, our clients' satisfaction in the "all-inclusive fixed fee" has fully justified its adoption.

In looking back over the operation of the "Committee system," the application of the "fixed fee" to sub-contractors as well as the general contractor, and especially to our own "all-inclusive fixed fee" for architectural and engineering services, there were many occasions which spring to mind when we were thankful, indeed, not only because the disinterested character of our services excluded them from the often trying discussions over jumping prices, but more particularly because of the comfortable feeling that while we were being adequately paid for the service rendered, we were not profiting by the misfortunes of our clients, and so we feel that we can conscientiously commend to the profession and to our future clients, "the flat fee as a measure of equity."

Book Reviews

Essays on Art. By A. Clutton-Brock. Published by Methuen & Co., Ltd., 36 Essex Street W. C., London.

These twelve essays are reprinted from the *London Times Literary Supplement* with some revisions. The Preface is quite as interesting as any of the essays.

Paraphrasing some of the conclusions we find that although we cannot cause men of artistic genius to be born, nor can we make them by any governmental process, we can, in ourselves, provide a public to encourage the artist to be an artist and do his best; that though at present we have neither the state of society in which artists are encouraged to do their best nor are we in a state of mind to learn the good from the bad in art and to prefer the good, we can attain to both the proper states of society and of mind by learning the difference between good and bad workmanship and design in objects of every-day use. For this reason, professors of art in our great universities should be chosen for their success in furnishing their own homes properly rather than for their knowledge of Greek sculpture!

Comparing beauty in Nature with beauty in art the author says:

"In the beauty of Nature, as we perceive it, there is a perfection of workmanship which is perfection because there is no workmanship. Natural things are not made, but born; works of art are made. There is the essential difference between them and between their beauties. If a work of art tries to have the finish of a thing born, not made, if a piece of enamel apes the gloss of a butterfly's wing, it misses the peculiar beauty of art and is but an inadequate imitation of the beauty of nature * * * we get something which is mostly dead nature, not living art."

In the chapter on Leonardo da Vinci, Mr. Clutton-Brock asserts that the reason Leonardo is one of the most famous men in history is because he was the most representative man of his time and posterity has elected him the member for the Renaissance.

One of the most interesting essays in the book is the chapter on *The Pompadour in Art.* At "the mistress-ridden court of Louis XV," art was made to suit the tastes of the Pompadour and the Du Barry and the artist became the slave of the mistress.

"In this slavery he did produce something charming; he did invest that narrow and artificial Heaven of the Court with some of the infinite beauty and music of a real Heaven. But out of this refined harem art there has sprung a harem art of the whole world which has infested the homes even of perfectly respectable ladies ever since. * * * Execellent mothers of families, in their furniture and sometimes even their clothes, pretend to be King's mistresses.

"Yet these ladies know that they have not the revenues of the Pompadour; they must have their art, their make-believe, as cheap as possible; and it has been one of the triumphs of modern industry to provide them with cheap imitations of the luxury of the Pompadour * * * The king's mistress liked everything about her to be ornamented, because it was a point of honour with her to advertise the King's devotion to her in the costliness of all her surroundings. He loved her so much that he paid for this ornamentation * * * In all the art which we call Louis Quinze there is this advertisement or the labour spent upon it. It proclaims that a vast deal of trouble has been taken in the making of it * * * The trouble now is taken by machinery, and so, with the cost, is minimized; * * * The machine simulates a trouble that has not been taken and so gives proof of a voluptuous infatuation that does not exist."

In another chapter, Mr. Clutton-Brock speaks of the wilfulness of our attempts at art, how we *will* have art and so we plaster our utilities with the ornaments of the past trying to get the richness of experience second-hand from our ancestors. How we act like "children that have not learnt to read let loose upon the library of the universe; and all we can do is to pull the books about and play games with them and scribble on their pages. Everywhere the earth is defaced with our meaningless scribbling, and we tell ourselves that it means something because we want to scribble."

The author decries "Professionalism in Art." He tells us that "professionalism is a dull, ugly word; but it means dull, ugly things, a perversion of the higher activities of man, of art, literature, religion, philosophy." He tells us that because we have lost the immediate sense of good and bad in art, we are afraid to admire a thing because we like it, lest we shall admire the wrong thing. We expect art to be difficult and mysterious and we are afraid to enjoy the simple and obvious, in short, "we have attained to our present notion about art which is like the Puritan notion about virtue, that it is what no human being could possible enjoy by nature."

The book, despite the pedantic commonplaceness of its title, will set many a reader to thinking, which is good. If it sets any reader to thinking so hard that he can conscientiously and logically agree with Mr. Clutton-Brock, or disagree with him, it will be doubly good.

BEN J. LUBSCHEZ.

Institute Business

Proposed Changes in Schedule of Charges

During the past year two suggestions have been offered concerning changes in the Schedule of Charges by the Illinois and Cleveland Chapters.

The Board believes that the Schedule of Charges, being one of the most important standard documents of the Institute, should only be changed to accord with a strong majority sentiment, and these suggestions have been referred to the Chapters so that there might be the fullest opportunity for discussion and development of a consensus of opinion at the next Convention. They have been requested to report to the Secretary by February 1, next.

The Executive Committee at its August meeting further instructed the Secretary to call especially to the attention of the Chapters the provisions for the payment of the Architect's commission as provided for in Article 9 of the Schedule. The Executive Committee feels that this method of payment involves hardships to the Architect and is undesirable, and that some method should be arranged for paying the Architect month by month, from the beginning of his work, such payments to be so arranged as to conform, in totals, to the payments now arranged for. Chapter consideration of this question has been asked.

As of great general interest, we republish the suggested change in the Schedule of Charges proposed by the Cleveland Chapter:

1. In the last time of Article 1 the word "six" to be changed to "eight."

2. Add the following clause to Article 2: "The minimum charge for factories and warehouses shall be six per cent."

3. In Article 5 strike out "and the costs of * * * engineers" and replace with the following: "Mechanical Tests, Surveys and Models when required are to paid for by the Owner: the Architect shall furnish for the use of the Owner and Contractor not to exceed six copies of all scale drawings and specifications, one copy of all full size drawings, and three copies of all contract documents; any additional copies of these drawings and specifications or documents that may be required in the securing of bids or in the execution of the work shall be ordered by the Owner and paid for by him or by the Contractor, as the Owner may dictate."

The Illinois Chapter proposed the following changes:

1. The architect's professional services consist of the necessary conferences, the preparation of preliminary studies, working drawings, specifications, large scale and full size detail drawings; the drafting of forms of proposals and contracts; the issuance of certificates of payment; the keeping of accounts, the general administration of the business and supervision of the work, for which, except as hereinafter mentioned, the minimum basic rate of charge for complete, competent service, based upon the total cost of the work complete, is six per cent.

2. He may include the execution of work he designs and specifies as a builder, on a known fee or percentage fee basis, but not as a contractor on a lump sum basis, for which an extra charge of 4% to 6% is equitable.

3. On residential work, alterations to existing buildings, monuments, furniture, decorative and cabinet work and landscape architecture, it is proper to make a higher charge than above indicated.

4. The architect is entitled to compensation for articles purchased under his direction, even though not designed by him.

5. Where the architect is not otherwise retained, consultation fees for professional advice are to be paid in proportion to the importance of the question involved and services rendered.

6. The architect, when rendering services indicated in Articles 1 and 3, without executive services of Article 2, is to be reimbursed the costs of transportation and living incurred by him and his assistants while traveling in discharge of duties connected with the work. The costs of heating, ventilating, mechanical and electrical engineers or special esthetic services should be paid by the architect and included in the architect's charges and in some cases of special engineering or esthetic problems would raise the "basic rate" in proportion to the cost of such special services.

7. The rate of charges arising from Articles 1 and 3 hereof, *i. e.*, the "basic rate" applies when all of the work is let under one contract. Should the owner determine to have certain portions of the work executed under separate contracts, as the architect's burden of service, expense and responsibility is thereby increased, the rate in connection with such portions of the work is greater, (usually by four per cent) than the "basic rate." Should the owner determine to have substantially the entire work executed under separate contracts, then such higher rate applies to the entire work.

8. If, after a definite scheme has been approved the owner makes a decision which, for its proper execution, involves extra services and expense for changes in or additions to the drawings, specifications of other documents; or i. a contract be let on cost of labor be put to labor or expense by delays caused by the owner or a contractor, or by the delinquency or insolvency of either, or as a result of damage by fire, he is to be equitably paid for such extra service and expense.

9. Should the execution of any work designed or specified by the architect or any part of such work be abandoned or suspended the architect is to be paid in accordance with or in proportion to the terms of Article 10 of this Schedule for the service rendered on account of it, up to the time of such abandonment or suspension.

10. Whether the work be executed of whether its execution be suspended or abandoned in part or in whole, payments to the architect on his fee are subject to the provisions of Articles 8 and 9, made as follows:

Upon completion of the preliminary studies, a sum equal to twenty per cent of the "basic rate" computed upon a reasonable estimated cost.

Upon completion of specifications and general working drawings (exclusive of details), a sum sufficient to increase payments on the fee to sixty per cent of the rate or rates of commission agreed upon, as influenced by Article 7, computed upon a reasonable cost estimated on such completed specifications and drawings, or if bids have been received, then computed upon the lowest bona fide bid or bids.

From time to time during the execution of work and in proportion to the amount of service rendered by the architect, payments are made until the aggregate of all payments made on account of the fee under this Article reaches a sum equal to the rate or rates of commission agreed upon, computed upon the final cost of the work.

Payments to the architect, other than those on his basic fee, fall due from time to time as the work is done or as costs are incurred.

No deduction is made from the architect's fee on account of penalty, liquidated damages or other sums withheld from payments to contractors.

11. The owner is to furnish the architect with a complete and accurate survey of the building site, giving the grades and lines of streets, pavements and adjoining properties; the rights, restrictions, easements, boundaries and contours of the building site and full information as to sewer, water, gas and electrical service.

The owner is to pay for borings or test pits and for chemical, mechanical or other tests, when required.

12. The architect endeavors to guard the owner against defects and deficiences in the work of contractors, but he does not guarantee the performance of their contracts. The supervision of an architect, working under provisions of Article 1 hereof, is to be distinguished from the continuous personal superintendence to be obtained by the employment of a clerk of the works.

When the architect operates under Article 1 hereof, if authorized by the owner, a clerk of the works, acceptable to both owner and architect, is to be engaged by the architect at a salary satisfactory to the owner and paid by the owner, upon presentation of the architect's monthly certificates.

13. When requested to do so, the architect makes or procures preliminary estimates on the cost of the work and he endeavors to keep the actual cost of the work as low as may be consistent with the purpose of the building and with proper workmanship and material, but no estimate can be regarded as other than as approximation.

14. Drawings and specifications, as instruments of service, are the property of the architect, whether the work for which they are made be executed or not.

NOTE: The Royal Institute of British Architects has increased its minimum charge from 5% to 6% and has prepared an elaborate Special Schedule for housing work. The Federation of French Architectural Societies has adopted a Sliding Scale Schedule, published in these columns in July, 1920, materially increasing professional charges.

Ante-Bellum Houses of Central Alabama

By N. C. CURTIS

Photographs by JEFFERSON HAMILTON*

ANYONE who has observed, even casually, the existing architecture of the second quarter of the last century in the extreme Southern states must have been impressed by the fact that the builders of that period apparently cared little for brick as a facing material, yet I do not remember to have seen this conclusion hitherto recorded. In Virginia and the Carolinas the wall of red brick was the rule for all types of permanent buildings in town or country, whereas in the Gulf states it was rather the exception. The preference in the latter case was for stuccoed surfaces and for clapboarded houses which could be painted a light and cheerful color. Plastered brick walls were also commonly finished off with paint or whitewash in this locality, a practice which has given both to isolated buildings and to the closely built-up blocks of houses in the older quarters of the cities, especially in Mobile and New Orleans, much of their distinctive charm of varied hue and tint. Even where we find brick walls unplastered the ruddy tones characteristic of this material soon disappear beneath coats of whitewash, frequently renewed.

The curious observer will seek to find some reason for this consistent variation in external architecture, and his search will lead him to consider those factors which ordinarily produce modifications in the architectural design of any country, viz., taste, tradition, available materials and workmanship. Of these factors, each no doubt contributed a share towards the final result, but it is likely that the more humanizing ones exerted a controlling influence; materials probably had little to do with the question. The houses of the middle-Atlantic coast were of brick because the colonists there received that tradition from England; plastered walls came into vogue in the Gulf States because the resulting appearance was more in keeping with the French and Spanish vernacular.

Thus the prevailing taste in this regard, becoming fixed in the early Colonial days, continued its influence over the later architecture of the first half of the 19th century, and extended even to remote plantation houses scattered throughout Georgia, Alabama, Mississippi and Louisiana.

If we except the locality around Mobile and the extreme northern part of the state adjacent to Tennessee, the general colonization of the rich lands of Alabama began about 1817, after, in one way or another, the claims of the Indians, had been extinguished and their tribal organizations broken up. In this year the Territory of Alabama was created by a division of Mississippi Territory, with St. Stephens as its capital city. During the fifty years following Alabama had five successive capitals—St. Stephens, Huntsville, Cahaba, Tuscaloosa, and finally Montgomery. In the Huntsville convention of 1819, twenty-two counties were represented, covering an unevenly distributed and sparsely settled territory.

NOTE.—The story of the river voyage of Colonel Donelson and his daughter Rachel illustrates the kind of toils and perils which all had to face who sought to establish homes beyond the frontier. Toward the close of the 18th Century General James Robertson with eight others settled at Nashville, returning to

* Nearly all of the houses furnishing illustrations for this article are situated near the route of the old stage road which led from Columbus, Georgia, on the Chattahoochee river—the eastern boundary of Alabama—westwardly down to a settlement near the present city of Montgomery. This was the original highway penetrating the then sparsely settled territory of central Alabama. Pioneers of the same character as those who settled in the Columbus, Tuskegee and Auburn neighborhoods passed on down the Chattahoochee to western Florida, founding the old town of Marianna. An illustration taken from the latter town is, therefore, not out of place, especially as it serves to bring out more clearly certain characteristics mentioned in the text.

The Hurt Homestead—Near Tuskegee, Alabama

A Façade in Columbus, Georgia

Detail of Portico—Fontaine House

East Tennessee in the Fall for their families. On the return General Robertson was to proceed first with a number of young men to raise the necessary buildings. Colonel Donelson was to follow with another party of emigrants, including the women and children. To avoid the fatigue and difficulties of an overland route, Colonel Donelson conceived the idea of reaching the new settlement by water, down the Tennessee and up the Cumberland rivers. No one had ever attempted this trip before. After a voyage of four months, harassed all along the route by the Cherokees, the party reached their new home. By no means the least of the dangers of the journey was the passage of the cataracts of Muscle Shoals, which Colonel Donelson boldly shot without a pilot. Rachel Donelson was one of those who shared the perils of the voyage. A chronicler describes her as "a black-eyed, black-haired brunette, as gay, as bold, and as handsome a lass as ever danced on the deck of a flatboat, or took the helm while her father took a shot at the Indians." This spirited beauty became the wife of General Andrew Jackson.

About 1820 the rush of emigrants to occupy the soil of Alabama began. For the most part they were people of high respectability, of good education, apparently in good circumstances, but not individually wealthy. Men of all professions and of equally diverse pretentions made the transfer, bringing with them all the means of civilized life in its then state. Preachers, doctors, lawyers, and merchants soon set themselves up in their new environment; while the various religious denominations, Methodists, Baptists and Presbyterians, began "to provoke each other to do good works" after the same provoking manner to which the old communities were accustomed. The early settlers came in large numbers from Tennessee, Georgia, North Carolina and Virginia, attracted to the new territory by a rich soil easily cleared and put under cultivation, and the high price of cotton. The standing timber was removed from thousands of acres by the simplest process possible, that of girdling the tree at its base and leaving it to rot where it stood and fall, limb by limb, to the ground!

Naturally timber was of little value (reckoned in terms of money to an individual), and no trouble was taken to conserve it. Only enough was saved to build dwellings and other necessary shelters. The typical house of the period was built of logs, roughly squared, the chinks filled with clay and small stones, the roof made of riven shingles, and the cavernous chimney constructed of field stones or plastered sticks. These dwellings were primitive enough;

ANTE-BELLUM HOUSES OF CENTRAL ALABAMA

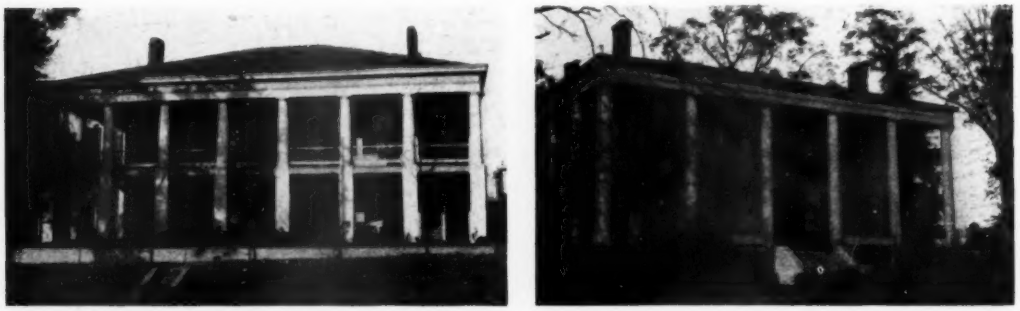
THE COBB HOMESTEAD—TUSKEGEE, ALABAMA

but do not let us seem to disparage the log cabin; many of us would be glad to have one to live in today.

Judging by the log houses still in existence, and there are not a few of them, it is evident that there was a conscious effort to adapt the plan to the requirements of the climate. For many years, even in the richest families, dwellings consisted of two log cabins divided by an open, roofed-over hall; the whole affair oriented to catch the breeze and avoid the direct rays of the sun in the central hall. Above there was a low attic—*the boudoir* of the girls. Cooking was done in a separate 'cook-house," somewhat removed from the main building, an arrangement which prevailed everywhere in the far south. The wide, open hall, "the coolest place in the house," together with the isolated "cook-house," remained the controlling features of all subsequent house-planning until the advent of the ubiquitous, usually iniquitous, bungalow, substituted its fetching novelties for discomforts hitherto easily overlooked.

Commentators on architectural history tell us that in order to understand the architecture of any people we must examine somewhat into their co-existing state of society. It must be understood, in the beginning, then, that since land was free, in those days people of practically all condition, except, slaves, owned their own homes. Only the better circumstanced, of course, owned such houses as are illustrated in this article.

Generally speaking there were three classes of rural dwellers in ante-bellum Alabama—wealthy plantation-owners, negro slaves, and small farmers or artisans (the so-called "poor-whites"). At first all classes were dependent upon their own resources and materials at hand for farm implements, clothing, furniture, and other necessary comforts about the home; it was not until roads had been broken through the wilderness and water-traffic opened up that wealthy house-holders were enabled to supply their homes with handsome and expensive furnishings. The exigencies of his situation forced the pioneer to develop a certain amount of skill in handicraft, generally crude enough in its results, but occasionally producing objects of real decorative beauty. Here, then, was a genuine expression of native art, in every way representative of the life of the people and of the materials and tools with which they had to work. In time something durable in the way of style might have come of it if subsequent conditions had favored a continuance of the effort. Its vitality, however, was wholly dependent upon necessity and isolation and not upon a real art-instinct or love of craftsmanship. In this instance, as in almost every other of a like nature, handicraft died as soon as the



HOUSES IN COLUMBUS, GEORGIA

products of the factory were brought to the door of the home. Good roads and facilities for trade and transportation, wherever they touched the life of the people, speedily brought to an end all evidences of artistic activity, and the idea that a thing was valuable because it was "store-bought" and not because it was "hand-made" was readily taken up, while ignorance and laziness helped to make the idea universal. There are even yet, however, some remote communities in the South where the cheap and worthless products of modern American industry have not been forced upon the people. These are mostly in the localities where good roads have not opened up convenient trade-routes to the county-seat and cross-road store; particularly in the mountain regions of North Carolina, where dwell those people who have been called "our Southern Highlanders," and in some of the remote settlements of the south-Atlantic coast, are still to be found many of those home-industries which were once common throughout the cotton-states.

Skill in handicraft was developed in both sexes. The men made furniture, chiefly "split-bottom" chairs, agricultural implements and baskets, while

THE MOORING HOUSE—MARIANNA, FLORIDA

FIG. 1—HOWELL HOUSE—COLUMBUS, GEORGIA

CARY HOUSE—AUBURN, ALABAMA

the women busied themselves with the weaving of cotton and wool fabrics, and with needlework. Rocking-chairs and straight-back chairs and little stools, called "crickets," were made of hickory or white-oak, left in the natural finish, and though not of graceful form, had a certain quaint sturdiness and comfortable quality very satisfactory to a tired back. Chair backs were slatted and seats cross-woven of hickory splits. The women far surpassed the men in the display of artistic ability. Fringed and elaborately self-patterned counterpanes or bed-spreads were among the handsomest fabrics produced. These were hand-woven on a home-made loom and were artistically superior to anything modern of the sort we have seen. Their beauty was largely due to the custom of making the warps by hand from selected and washed cotton lint, a method which gave threads of irregular diameter, impossible of imitation by machinery. Dyes were generally avoided except in rug-making, the preference being for pure white in all the more elegant cotton fabrics. Rugs and carpets were very simple and easy to make. They were of two kinds—rectangular striped and "round and round." Both sorts

ST. ELMO—NEAR COLUMBUS, GEORGIA

FIG. 2—HOUSE IN AUBURN, ALABAMA

were made of plaited, folded and tufted cotton and wool rags, the colors selected more or less at random.

It is perhaps not generally known that handwork of all the different sorts was frequently done on the large plantations by negroes, and it is ample proof of their native skill in craftsmanship that they were able to make so many excellent things after very little instruction and with slight supervision. It was no easy task to supply a force of say two-hundred field hands with two complete changes of clothing from head to foot, every year, but this was customary everywhere. Not only were all the garments cut and fashioned on the plantation, but in addition all the several sorts of cloth were actually woven there and at least half of the necessary thread spun from the lint.

Prosperity came on apace and with the year 1840 the Gulf States entered upon an era of unprecedented wealth and luxury locally known as "the flush times," which was only brought to an end by the Civil War and the consequent economic ruin of the Southern Confederacy. This was the heyday of the cotton planters of the "Black Belt" and the sugar planters of Louisiana. Lines of passenger and freight steamers began to ply the rivers, and New Orleans and Mobile, since they were easily accessible by water, became the popular centers for the transactions of business and the enjoyment of social life. Most of the wealthier planters made it a point to visit New Orleans with their families sometime during the gay winter-season and the newly-built hotels, especially the St. Charles and St. Louis, overflowed

"JUDGE ABERCROMBIE" HOUSE—TUSKEGEE, ALABAMA

FONTAINE HOUSE—COLUMBUS, GEORGIA

FIG. 3—IN A SIDE STREET IN TUSKEGEE, ALABAMA

with pleasure-loving tourists. Many also made periodic visits to Europe and to the Northern and Eastern cities of their own country. Wealth, travel and the inborn taste for luxury, transferred from the older communities, soon bore the usual fruit and the planters began to build stately and well-appointed homes into which every known comfort and convenience was introduced. The most expensive furnishings, imported from France, found ready purchasers and the planters' houses vied with the city mansions in the richness and elegance of their appointments.

The plans of practically all of these houses, whether located in town or country, show little deviation from the arrangement already established; that of a broad central hall passing through the house, with rooms on either side. There is, however, considerable diversity in external architecture, in the means of access into the house, and in the location of the principal staircase and the importance given to it. The more imposing houses are, of course, two stories high, and it is possible to separate these into two general types, depending on whether the principal floor is the lower or upper one. One type, with living-room, dining-room, and other common rooms on the first floor, an internal staircase, and on the second floor the bed-rooms, recalls the usual and familiar arrangement of the Eastern states. The other, in which practically all of the principal rooms including the bed-rooms are on the second

FIG. 4—HOUSE IN COLUMBUS, GEORGIA

HOUSE IN COLUMBUS, GEORGIA

floor, is the type of plantation house characteristic of Louisiana and the Gulf Coast region generally. In it the ground floor becomes a sort of raised basement, built at the grade level and containing all the rooms ordinarily found in a cellar, such as the laundry and store-rooms. Very often, too, the dining-room was in this lower story. It was reached by a staircase from the hall above and was in easy communication with the kitchen, which, as has been previously stated, was invariably located in a separate building. The most distinctive feature of this type of house externally was the broad verandah which often entirely surrounded it, and which, in view of climatic conditions, became virtually an outdoor living-room for all the members of the household. Outside staircases gave direct access to this verandah at one or more places. These enabled the family easily to reach the surrounding lawns and gardens, while callers could be received without the necessity of entering the house. The elevation of the living-rooms and the location of the "galleries" insured a pleasanter outlook and a better circulation of air; moreover it helped to secure immunity from snakes, scorpions, ants, and the varieties of insects that infest that region.

In central Alabama, although there are many houses of the characteristic Louisiana type, and others of the type familiar to the Atlantic coast, the majority of dwellings are a sort of compromise between the two, retaining features of both while introducing some others wholly local in character.

In respect to architectural detail, the most interesting houses, it seems to me, are those which are farthest removed from any attempt literally to copy the forms and proportions of the classic Greek and Roman orders.

Fig. 1 represents a type locally known as "raised cottages," an arrangement that was very popular for less imposing dwellings, and remains today one of the most satisfactory and livable styles of buildings to be found in this locality.

Square piers were often substituted for columns as gallery supports, Evidently the latter were preferred, since they lend themselves more readily to stately or elegant effects; but they must have been hard to obtain in some places, and in such cases the square forms were used, doubtless because they were easier to construct and easier to build to. However we must also conclude, in view of the great diversity of proportions and detail which these houses show, that the search for character may also have been a controlling motive.

The treatment of the front wall of the house, as if it were the inside of a room, seems to have been a feature peculiar to Alabama. At least I have not observed it elsewhere except in isolated examples. Fig. 2 illustrates this quite clearly. Here the back wall and ceiling of the verandah have been lathed and plastered after the manner of an interior, while the rest of the house is merely clapboarded and painted. Whether the building happened to be of brick or frame construction, this was the prevailing prac-

THE CASEY HOMESTEAD—NEAR AUBURN, ALABAMA

tice—originating, it seems, in the desire to make the verandah more livable in character. A close scrutiny of practically every illustration accompanying this article will show that the back wall of the verandah was never treated like the exposed sides of the house. Even where plaster was not used some form of matched siding, usually painted white, took its place.

There are two noticeable features in respect to home and property without which the Southern householder seems never able to get along—the enclosing fence and the window-blind or shutter—in sharp contrast to some other section of the country, especially the Middle-West, where one hardly ever sees either fence or shutter. Letting alone such questions as privacy, protection, democracy, hospitality and other neighborly concerns, from which interesting conclusions might be drawn, it seems apparent, simply from an impersonal viewpoint and considering appearances only, that picket-fences, lattices, trellises and shutters, where discreetly used, help strongly to characterize a home and to make it more livable and attractive. Individuality, with due respect for communal interests, is a proper characteristic for every home; lack of privacy, like lack of modesty, is both vulgar and barbaric. What could be more delightful than the modest little composition shown in Fig. 3.

A few of the houses illustrated are embellished with balconies of cast-iron in the intricate and beautiful patterns characteristic of New Orleans, as in Fig. 1. These, of course, are merely importations from that city, as there were no foundries for manufacturing them located elsewhere.

Taking the illustrations as a whole, the houses most stylistic character are those shown in Figs. 2, 4, and 5.

One would be interested to know whether those responsible for this architecture were actually architects or simply the enlightened owners who superintended the work, and what documents they may have had for guidance. On these interesting points the testimony is by no means convincing, since practically all records were obliterated during the Civil War, but I am satisfied that the more pretentious mansions were designed by New Orleans architects. There were then some very able ones in New Orleans, of whom Gallier, Mills, and DePouilly were three of the ablest and best known. DePouilly preferred the Roman style as is evidenced by his old St. Louis hotel and Citizens' Bank, while the other two usually turned to Greek motives for inspiration.

It is quite likely that the lesser houses were built by a superior class of artisans, aided and advised by the owners. Fine libraries were not uncommon, particularly in the homes of lawyers, doctors and public men, and books on architecture found a place on their shelves. Private libraries, however, were almost without exception either destroyed or scattered by Federal soldiers during the war, so it is hard

FIG. 5—A DOWNTOWN HOUSE IN TUSKEGEE, ALABAMA

THE ELY HOUSE—MARIANNA, FLORIDA

THE MAGRUDER HOMESTEAD—TUSKEGEE, ALABAMA

to be certain as to their architectural contents, but I have myself run across stray volumes of Stuart and Revett, and Taylor and Cresy, and books of orders in old houses. The New Orleans architects had beside the works just mentioned, no doubt—Desgodetz, and Inwood's Erechtheion at Athens, and possibly the publications of the Society of Dilettanti of the earlier date.

The skill of the craftsmen is evidenced by the work itself. The carpenters must have been very skillful and genuinely artistic. In those days, before the mill took over the manufacture of ornamental detail, there was usually a happy collaboration of the hand, heart and brain of the worker. I have heard my father speak of one Benjamin Blaney, a famous carpenter of fine artistic genius. It is certain that there were numbers of artisans of this type, masons as well as carpenters, who did the actual work, and did it in the light of an artistic conscience.

American architecture of the post-Colonial period ending about 1850 has, as a rule, received little attention from commentators. How much of this neglect may be due to the general belief that this was a period of bad taste throughout the United States and therefore not worth considering, or to that habit of classification to which architectural historians are addicted, I will not venture to say. It is certain that the requirements for merit in architecture are not always derived from intrinsic qualities which it may possess, but often rather from assigned dates of execution. Thus, this house, mantel or doorway is good in design because it belongs to the Colonial period—that one is the reverse because it was done in 1840.

All of the houses treated in this article belong to dates varying from 1830 to 1850. Let the illustrations which I have selected speak for themselves. The reader may decide in his own mind as to their merits without further apology from me.

A Plan For Constantinople*

By FRANCIS W. KELSEY
Photographs by GEORGE R. SWAIN

WITHIN the past twelve years, one-fourth of the total area of Stamboul, the most ancient part of Constantinople, and still the heart of the city, has been burnt over, and lies unrestored and desolate.

The accompanying plan, prepared for the United States High Commissioner, Rear Admiral Mark L. Bristol and now published with his permission, shows the extent of this burnt area, and its relation to the rest of the city. The first great fire came in 1908, (Area A) and destroyed fifteen hundred buildings. In Area B two thousand four hundred and sixty-three buildings were destroyed on July 24th, 1911. The following day, the area marked C—the Jewish quarter—was burned over. Other great fires came in 1912, 1915 and 1918, and have left desolate and uninhabitable an area in all of two millon and eighty-nine thousand square meters.

The destruction of habitations in Constantinople has been accompanied by a notable increase in population which in 1908 was estimated as between eight and nine hundred thousand. Conservative computations place the number of inhabitants today at from twelve to twelve hundred and fifty thousand. The city is crowded with refugees and foreigners.

As a result, conditions today are indescribable. While the population has increased some thirty per cent or more, its housing accommodations have been reduced, on a conservative estimate at least fifteen per cent below the total of 1908. The congestion of living and of street traffic is almost unbelievable to one who has not come into direct contact with it.

From the point of veiw of the future, the burned areas of Constantinople are an asset of incomparable value and interest. The great fires of the last century in American cities furnish no proper parallel. These cities were of modern growth, with broad and regular streets, and in most cases had an adequate system of sewers and water mains. With the exception of a comparatively small area, therefore, it was possible in rebuilding to follow the lines of the old streets.

Here in Constantinople, on the contrary, one finds almost virgin soil for city planning. In the unburnt portions of the city a large part of the construction still remains of the flimsiest character, and the development of public utilities is far behind the requirements of the population. If only a far-sighted and liberal public policy can be worked out and given legal sanction, it presents the most extraordinary opportunity of the ages to build a metropolitan city in the light of the experience and knowledge which the centuries of civic development, and the recent decades of intensive study of city planning, place at the service of the expert.

Who will undertake to work out and formulate such a comprehensive policy looking toward the future development of this city, which must arise from its squalor, and may, within a generation, be made a beautiful city. It is hardly to be expected that the local government, or the European Powers directly interested—beset, as they will be, with grave difficulties of many sorts,—will of their own initiative essay this task in a broad way. It is reasonable to suppose, however, that if a competent commission of experts should work out a feasible plan, this would probably be adopted and enforced under proper supervision. The first step is to secure the data and prepare the plan.

Is this not a proper undertaking for certain leading organizations in the United States to attack through cooperation. If the American Institute of Architects or the American Federation of Arts should invite special organizations whose work touches the field—such as the Archaeological Institute of America and the American Historical Association—immediately to send representatives to New York or Washington to join in a conference in order to attack the problem in an effective way, the beginning would be made of a solution fraught with incalculable possibilities for good.

After a preliminary plan of attack had been worked out European co-operation might be enlisted and the way opened to present a clearly formulated and practicable plan to the authorities in control of the city. The project is by no means visionary. In Constantinople there is no more careful student of problems connected with the welfare of the city, present and future, than the United States High Commissioner, Rear Admiral Bristol. In regard to the problem with which this article is concerned he concludes his summary of the situation as follows:

"* * * an American organization to design, finance and construct a City Beautiful, with all modern appliances, upon the burned ruins of a large part of the city of Constantinople, would be an enterprize worthy of the best efforts of American progressiveness."

The first condition of success lies in immediate action, that a plan may be matured and made ready for adoption before conditions have so changed as to make the adoption of a comprehensive plan impossible.

*On account of the urgency of Professor Kelsey's appeal this article appears simultaneously in *Art and Archaeology*, published by the Archaeological Institute of America.

CONSTANTINOPLE.—View in Pera, showing the contrast between European buildings, along the higher part of the ridge, and native buildings in the foreground.

CONSTANTINOPLE.—A Typical Fire-Nest in Stamboul, near the edge of burnt area marked F.

PLAN OF CONSTANTINOPLE - SCUTARI
KADI-KEUÏ BY ALEXANDRE M. RAYMOND, Architect
PLAN DE CONSTANTINOPLE
SCUTARI - KADI-KEUI PAR ALEXANDRE M. RAYMOND, Architecte
GOLDEN HORN
MARMARA
OPHANA

CONSTANTINOPLE.—View from the City Wall near the Adrianople Gate, looking east. In the background, at the right, is the Sea of Marmora. The group of six minarets in the background and nearest the sea belongs to the Mosque of Ahmed. The large tower at the middle of the background indicates the location of the War Office. In the middle ground the burnt area F extends entirely across the range of vision.

CONSTANTINOPLE.—View over a section of the burnt area marked F, looking east just before sunset. At the edge of evening the minaret in the middle ground, rising above ruined and deserted mosques, presents a ghostly appearance.

The First Pan-American Congress of Architects

The Secretary of the Institute has just received the report from Mr. Louis Newberry Thomas, of the firm of Chambers & Thomas, Architects, Buenos Aires, on the First Pan-American Congress of Architects held at Montevideo, Uruguay, in March last. Mr. Thomas was kind enough to accept the appointment of official delegate from the American Institute of Architects, and he was also the representative of the United States Government. His report contains a detailed account of the nine resolutions adopted by the Congress which we summarize as follows:

1. Transformation, Enlargement and Beautification of the Predominant Type of American City. The Congress resolved that these were matters for legislative action on the part of both Federal and Municipal authorities; that studies should be made, plans prepared, and ultimately that approved plans should be made mandatory upon all communities. The old geometrical street arrangement was condemned, and the present situation was described as "an extremely defective state of things."

2. Building Materials from American Countries. This resolution was a general appreciation of the idea that each country should stimulate the use of its building materials, that scientific research should be made, that testing laboratories should make known their findings to the architectural societies and that they, in their turn, should form museums for such materials.

3. Registration. The Congress decided that "it is indispensable to regulate the practice of architecture on a basis duly authorized by the state, controlling private exercise of the profession."

4. Housing. The Congress urged Government financial support for better housing, recommended more houses in manufacturing districts and in the densely populated centers, demanded that all sites for cheap houses be provided with sanitary services, suggested a modification of the building codes with a view to greater economy in construction, indicated the advisability of a National Home Bank, and pointed out the desirability of building nocturnal refuges for the tramps found in all large cities.

5. Educating the Public. The Congress recommended periodical exhibitions and competitions in "architecture and applied arts," museums for drawings, better facilities for the visiting and studying of public monuments, annual prizes for the best executed buildings, and a more intelligent consideration of architecture by the press.

6. Professional Responsibility of the Architect. The Congress declared "that as an architect is a professional who possesses all the artistic, scientific, judicial and economic knowledge necessary to be able to design architectural works, and have them executed under his direction, the Congress recommends to the approval of the Governments of American countries, the indispensability of defining the legal responsibility of an architect, similarly to that established for other professions whose practice is controlled by law, specifying and covering clearly the responsibility of said professional and of contractors."

7. Architecture should be taught in special schools, "in an atmosphere absolutely distinct from the purely scientific predominating in the Faculties of Science, or the purely artistic in the Fine Arts Schools," affirmed the Congress.

A history of American architecture, the Congress resolved, is a necessary addition to the teaching of architecture.

8. The Congress decided to approach the various governments with a view to inaugurating periodical meetings of professors and students of Architecture with the idea of creating a real American professional solidarity.

9. As means to stimulating building the Congress recommended the taxation of unused building sites, exemption from duty on indispensable materials necessary to construction, reduced freights on building materials, modification of building laws, the suppression of all building materials "trusts," the training of workmen in industrial schools, and an improved system of mortgage credits.

Correspondence

On Increasing the Institute's Revenue

San Francisco, *Oct. 18, 1920.*

To the Editor of the Journal:

Your footnote inviting correspondence on Mr. Coxhead's proposal for increasing the activities of the Institute as published in your October number prompts me to observe that the idea that the capable should support the incapable is not new; its current application in Russia is instructive, but does not inspire me to believe that it would benefit the Institute.

Very truly yours,

Willis Polk.

St. Louis, Mo., *Oct. 19, 1920.*

To the Editor of the Journal:

The letter of Mr. Ernest Coxhead published in the October number suggesting an increase of revenue is of timely interest. If a program in budget form could be worked out showing the most desirable activities that might be required, together with the cost of conducting them, it would be of value and would enable the Institute to carry on an intelligent campaign. Additional funds are undoubtedly necessary and could, I believe, be secured if the needs were demonstrated to the members and assurances given that the increased activities would be of value.

Yours very truly,

E. J. Russell.

Houston, Texas, *Oct. 20, 1920.*

To the Editor of the Journal:

I read with a great deal of satisfaction the article in the October issue of the Journal, by Mr. Coxhead, relative to a plan for increasing the activities of the Institute. I believe that the plan suggested by him is worthy of the most serious consideration and that it should be viewed from all the different angles by members of the Institute before the next annual Convention. There I would like to see it discussed and, if found agreeable to the majority, passed and tried out.

Very truly yours,

Olle J. Lorehn.

News Notes

Delegates' expenses to Institute Conventions were discussed at the last meeting of the Philadelphia Chapter. Perhaps the time is coming, in view of the increased cost of traveling, when the number of delegates will have to be reduced. It is a difficult problem to solve.

SMALL HOUSE Service Bureaus, after the model instituted in Minnesota and described in these columns are being discussed in several chapters.

PHILADELPHIA has a new charter empowering the Mayor to appoint a city planning commission. At its October meeting the Philadelphia Chapter warmly approved the municipal conduct of many public enterprises during the last year, and urged the Mayor to at once appoint the commission on city planning, believing that by this means he can insure the ultimate success of the great projects he has initiated during his far-sighted and successful administration.

REGISTRATION of architects in New South Wales, as announced in the speech of the Governor at the opening of Parliament, will be considered as a non-party measure.

EXTORTION and intimidation, fraud and corruption, robbery and graft, are being brought to public light in the investigations of conditions in the building industry in New York City now being made by a special committee of the New York State Legislature. To those who have long been familiar with these conditions, nothing new has been brought to light. It is the old story of tribute, wrung from the hands of all concerned, until, emboldened by their success and their power, the piratical crew overreached itself. In this case the culmination came with the proposals for building the new Court House—long a subject of acrimonious controversy—and the public resentment over the housing shortage has apparently brought about a condition favorable to complete exposure of the guilty. But political pressure of the heaviest kind is being used, it is said, to defeat the investigators and protect the pirates, so that the result of the crusade is still doubtful, as we go to press. In our nest issue we expect to present a serious study of the New York City building industry, as it looks in the light of the Lockwood-Untermeyer investigation.

TWO MEETINGS of the Minnesota Chapter were devoted to a discussion of the Minnesota State Federation of Architects and Engineers, and it was resolved that the Chapter become a member of that body.

WHETHER it would be possible to reconstruct the tenement blocks of New York City was the subject of a competition, the program for which was published in the JOURNAL. The awards disclosed several meritorious rearrangements of the old law tenements, but none of them appear to be practical under our investment system. A year ago the rooms in the old blocks rented for an average of $4.50 a month; today the average is about $5.00. If the rents were raised to $15.00 per room per month, the reconstruction work could be carried out at a profit, but this would mean that the present occupants of the block would have to move since they cannot pay the economic rent required.

It is believed by some that the old blocks could be demolished and rebuilt at less expense than is involved in the reconstruction, but there seems little hope that either method would improve the living conditions of the present occupants who are now paying about the maximum rent possible to them.

SOUTH AUSTRALIA has lent the services of its noted town planning adviser, Mr. Charles C. Reade, to the Malay States, which indicates that the problems of housing and urban growth are everywhere seeking solution.

QUANTITY Surveyors in New South Wales asked for an increase in fees, following on the increase of architects' fees recently promulgated by the New South Wales Institute of Architects. An increase was granted and it was resolved that the Institutes of Architects and Quantity Surveyors convene jointly for the purpose of discussing the question of making quantities a part of the contract.

RELATIONS between architects and draughtsmen is the subject of a circular letter sent by the Secretary of the Institute to all Chapters. It is urged that the Chapters take the initiative in developing conferences and discussions on this question in order that there may be an intelligent opinion expressed at the next Convention.

MEETING for three sessions at Bozeman, the Montana Association of Architects then adjourned for a fourth session at the Old Faithful Inn in the Yellowstone National Park, where, as the minutes record, the meeting halted twice in order that the delegates might watch Old Faithful shoot its jet of hot water a hundred and fifty feet in the air. The meeting resolved to ask the State Board of Education to establish an Engineering Experiment station at Bozeman in order that architects might have means for making tests of materials; it decided to let electrical contracts direct, wherever possible, and in other cases to require that the sub-contractor be approved by the architect; its Educational Committee reported that as a result of a conference with the State College authorities, changes were to be made in the curriculum of the architectural courses, and Mr. Fred F. Willson reported to the members on the Annual Convention of the Institute at Washington, to which he was a delegate from the Montana Association. The date of the annual meeting was changed to January first, and Mr. Willson was elected to the new office of Vice-President.

JOINT REGISTRATION of architects and engineers is proposed in Minnesota and the Chapter has duly approved the bill as drawn.

SPOKANE, Washington, appointed a jury to select the most noteworthy buildings, homes, and gardens, within a radius of fifteen miles. The Jury was composed of A. E. Doyle, Portland; Arthur Loveless and Carl Gould, Seattle, all members of the Institute. They acted with Charles Cheney, Town Planning advisor to Portland and Spokane, and George W. Fuller, librarian at the Spokane Public Library, and picked out what were considered the ten most notable buildings, the three most notable examples of landscape architecture, and the five most notable small houses and gardens. The residents of the city were invited to make similar selections and prizes were offered to those whose choices came nearest to the choice of the jury. Prizes were also offered to students in schools.

NEWS NOTES

PROPOSING an amendment to the present registration laws, the Oregon Chapter suggests that all plans for buildings involving structural difficulties bear the signature of either an architect or an engineer.

GLASGOW, Scotland, prepares to spend 4,300,000 Pounds in the erection of 4,613 houses, embracing 15 different groups. Mosspark, the largest group, has 1,500 houses of which about 1,000 are cottages, chiefly in blocks of two.

ENGLISH real estate agents have not been slow to appreciate the value of aerial photographs in selling property. Illustrations of this character have begun to appear in the newspapers and magazines.

LICENTIATES, a large class of members of the R. I. B. A., are proposing to organize for the purpose of advancing their "interests and those of architects generally." It seems a curious commentary. Apparently it is assumed that in this manner there will be obtained a more vital and representative opinion from this class of members. Perhaps the ever recurring movement toward Professional Unity in England has been responsible for the Licentiates organization. The President of the R. I. B. A., Mr. John W. Simpson, has bestowed his blessing upon the body, according to the Architects' Journal.

THE DOME of St. Paul's is reported to have subsided recently, while several new fissures and cracks have appeared in the structure. The repairs which have been under way since 1913 are still in progress.

A RUBBER-TIRED WORLD is indicated, says the *Bulletin* of the Boston Society of Architects, when it calls attention to the permits issued in Boston from January 1 to October 1, 1920, as follows:

Dwellings.		*Garages.*	
First Class.....	2	First Class.....	180
Second Class.....	4	Second Class.....	75
Third Class.....	72	Third Class.....	185
	78		440

CAREFUL computations of the housing shortage in New York City reveal the following: There are 980,000 apartments and in March 1916, the percentage of vacancies was 5.69. In April 1920, the percentage was 0.36, or 3,541 apartments, all but 438 of which were in old law tenements. To care for what is called the normal rate of growth there were needed in New York City from January 1, 1917 to July 1, 1920, no less than 75,309 apartments. During this period there were built 20,629, and there were demolished or converted 10,654, leaving a net shortage for the period of 64,334, as such shortages are computed under our present system of abnormal urban expansion. (The real shortage of course, is in the people in the country.) Of the 980,000 apartments in New York City, about 500,000 are in old law tenements, and of this number, at least one half represent apartments which are unfit for human habitation, basing the requirements as low as the standard embodied in the Tenement House Law passed by the New York State Legislature ten years ago—standards which are commonly recognized as being well below those of decent citizenship.

CHANGING the Schedule of Charges was discussed by the Connecticut Chapter at its October meeting and it was the sense of the meeting that if the owner was to employ and pay for engineering services the present rate was high enough, but that it would be much more businesslike for architects to furnish complete service, increasing the fee to a point where the expense could be borne out of the fee.

PARIS is generally thought to be *hors concours* in the treatment accorded architects by the authorities. It may therefore occasion some surprise in American professional circles to learn that the method of selecting an architect for public school work in Paris is to ask him to prepare plans and specifications at his own risk and perils on the chance that if the appropriation goes through he may get the job. It sounds like the United States, except that in Paris it is almost certain that a competent man will be offered the job, whereas in the United States such a result is very far from certain.

SONIA SEROVA danced for the members of the Architectural League of New York on the first Ladies' Night of the season, and during Christmas Week the League will accord the dance another appreciation. It seems a pleasant sign that architects should be willing to lend a hand to the establishment of another art, even while they ask for help in establishing their own. But every art helps every other art. No encouragement is ever thrown away.

JURISDICTIONAL Awards were discussed at the last meeting of the Southern California Chapter where it was reported that the Wisconsin Chapter had also protested against the action taken by the Institute in the last Convention and had requested that the subject be again brought up for discussion at the next convention. It was also reported that at the annual convention of the American Society of Civil Engineers held in Portland, Oregon, in August, a resolution was passed repudiating any real or implied indorsement of decisions of the Board of Jurisdictional Awards and of "any similar affiliations in the future."

RICHARD WHITEING, author of "No. 5 John Street," "The Island," "The Yellow Van," and other works of like import, lately wrote for the Manchester *Guardian*, under the title of "A Lordly Pleasure House," an account of the recent sale of the house of Sir Lawrence Alma Tadema's house, which is of such interest that we reprint a good deal of it, as follows:

"A few days ago they were selling Sir Alma-Tadema's house at St. John's Wood. It was to be knocked down by auction, and that meant division into lots, and this meant its dispersal to the four quarters of the globe. For it was one entire chrysolite of perfect beauty, at worst the generous "folly" of a man of genius whose dreams surpassed those of the "Arabian Nights." He spent seventy thousand pounds on it. How much it realised is not yet stated but the vendors took care to let it be known that their expectations stood at less than half of that sum. As it lay nestling in the foliage of its garden it was far from the madding crowd, as they estimate disturbance in St. John's

Wood. Every square inch of its acre or so of enclosure has been laboured by the designer into a perfect blend of grace. He began by buying the freehold of the site, and then giving the reins to his fancy. When once you had crossed the threshold, you were in Elysium. His architecture was, like his painting, in its inspiration mainly that of the Roman conquerors of the world. The front door could not be like other front doors: it was set in a frame of bronze cast from a house in Pompeii. The very knocker dared you to touch it for commonplace uses. The entrance hall was floored with Persian tiles—spoil, no doubt, of a Roman raid,—and this led to an inner hall which was the key to the whole conception. Radiating from it, by way of a palm-house or winter garden, there were studios No. 1 and No. 2, with others in reserve.

A private library and writing-room followed en suite; but how the artist or anybody else could have ventured to write or read in it passes comprehension. Every square inch of its detail was a masterpiece of the most delicate handling, compelling attention, overwhelming in its protest against the nominal business in hand. The Grand Studio exercised the same mastery—how work in a temple apsed in shining aluminium and hung with Tunisian embroideries? The raw light of day was tempered in its effect by passing through windows of thin onyx which steeped it, at need, in gold. The Second Studio would have been an easy first in competition with any other studio in the world. This was the workshop of Lady Alma-Tadema, an artist like the "maker" of the house. "When friends meet, hearts warm" was the legend over the door; but do they when the meeting is in places like this? And then the best bedroom—white and fine old gold and rare Japanese paper. Was the slumber sound? Be sure the Devonshires slept no better for the Malachite Room at Chatsworth; but the other day they found the big conservatory so heavy on their hands that they blew it up with gunpowder. One may imagine Tadema glad to compound at times with his mere "Good Bedroom No. 3." "No. 7" perhaps would have been still more to the purpose as about the only "cubby" one in the place. As for the garden, it seemed to make the whole earth an Eden, for the most limited enclosure of greenery with nothing visible beyond is a practical infinitude. The awful shock of disillusion came only when you left the premises to encounter the facade of the Eyre Arms.

I have seen many studios of note built to dazzle—that of the Russian artist Verestchagin, for instance, where the "feature" was a central support turning on a huge swivel, so that the whole structure might keep pace with the light of the sun. But that was all: the rest was like any other studio, except in its immense size. Makart's, again on the colossal scale, in its keeping with itself and its surroundings was but bric-a-brac without a purpose. Here you might find the little man toiling away at his immense canvas of the entry of Charles V into Antwerp, which took Paris by storm at one of the great international exhibitions. It suggested a fly on a cathedral window when he was perched on his ladder in its upper reaches. Of course his hero was but the conventional one of history, the *preux chevalier* of empire and of romance. The later and the more authentic version of him is that of a bigot of commonplace abilities and melancholy temperament, with the heavy jowl and furtive glance and the tell-tale thick Austrian upper lip that marks the dynasty to this day. The Russian Court painter Count Zichy could never dream in architecture. He used to complain that his august patrons pinned him down too closely to the sordid details of their costumes, button by button, as expressive of their souls. Meissonier was a sort of rival of Tadema as his own architect; but how poor was the result in comparison. It was the same with Leighton— a few Persian tiles, though good ones, the tiny fountain, and that was all.

And so still comes the insistent question, Was the arch-contriver of all these splendours, Tadema, the better for his labours, or the other way? Some of us thought that the house tyrannised over its owner, and that his figures tended to become mere accessories. Was not Fra Angelico more wise and happily inspired in his dread of luxury and of all earthly magnificence as detrimental to his art? How touching his scare when the Pope was for making him Archbishop of Florence, and his gratitude when he escaped. Art, he said, had need of quiet and of a life without cares. All he wanted was the full possession of his own soul. He was never seen in anger; he always began work with a prayer. His bare cell was his *multum in parvo* for architecture and fashion and all the decorative uses of life. Many of his Italian comrades in art were of much the same way of thinking. Donatello kept his bit of money in a basket strung from the ceiling, leaving his workmen and his friends to help themselves at need. They gave him a house, but he soon returned it with thanks; its little worries loomed so large in his mind. However, the Medici were at hand to see that he did not starve. Vasari's very Bohemians dyed in the wool may have had something of this kind of secret in their minds. His Piero came at last to live more like a beast than a man in his passion for what he regarded as non-essentials to his art. No spring cleanings for him: he would never have his rooms swept, he ate only when he felt hungry, let his garden become a wild, lived on hard eggs which he cooked—happily in their shells—along with his varnishes. All else but this and his work he held as mere slavery. Who can say which is the better frame of mind—"house pride," as they say in the North, or "house disdain?" Each has its pitfalls in extremes.

But Tadema's, if an error at all, was a glorious one, above criticism in its balance and completeness. It ought to have been acquired for the nation, like the Palace of Versailles, immeasurably inferior to it in the same line. Failing that, the millionaire American would assuredly have come to the rescue had he been able to remove it stone for stone across the Atlantic. To talk of disintegrating "lots" in relation to a gem of this sort is as though the auctioneer were smashing a Koh-i-noor under his hammer. True harmonies are inseparable; not one particular can be spared without defocusing the rest. France would never have let such a thing go, if she had starved for it; she preserves Cluny better than she preserves Notre Dame. Alas! Tadema's Lordly Pleasure-house is past praying for. "So now, ladies and gentlemen, for lot No. 2."

Shall we ever see its like again?

Structural Service Department

SULLIVAN W. JONES, *Associate Editor*
LEROY E. KERN, *Assistant*

In connection with professional societies, organized bodies, and the following Committees of the Institute, working toward improvements in building materials and methods, and higher ideals in the sheltering of humanity:

BASIC BUILDING CODE, CONTRACTS, FIRE-PREVENTION, STRUCTURAL SERVICE

American Walnut. (19a)—The American Walnut Manufacturers Association, 616 South Michigan Avenue, Chicago, Illinois, have published an attractive booklet entitled, "AMERICAN WALNUT,"—not a technical treatise on the uses and physical characteristics of walnut, but largely a history of the use of walnut for furniture from the earliest periods down to the present time. It also contains several reproductions of the grain or figure possible to obtain with this wood and it is interesting to note that in the main figured walnut is obtained from the stumps of the trees.

Identification of Woods. (19a)—The Forest Products Laboratories have prepared a valuable booklet entitled "Key for the Identification of Native Woods Used for Chairs and Other Furniture." Included in the list of woods described is practically every native wood used for interior finish. The descriptions are intended to make possible the identification of the various woods without the aid of a hand lens.

The following quotation is typical of the character of the information given. "RED GUM.—Heartwood light reddish brown. Sapwood wide. Annual rings clearly defined by a thin darker reddish brown layer. Rays fine but distinct, conspicuous on quartered cuts because of darker color. Wood hard, comparatively difficult to cut across the grain. Pith flecks rare. Rays appear to be not very close together as compared with soft maple. Wood heavy, strong and hard. 43."

How to Distinguish Mahogany and Walnut from Red Gum. (19a)—Technical Notes No. 103, Forest Products Laboratories, states that Red Gum, properly finished, can be made to look so much like either Mahogany or Walnut that only careful observation can distinguish it from the substitute. The distinct difference, however, between Red Gum and Mahogany or Walnut lies in the size of the pores.

Says the note: "In mahogany, Circassian walnut, black walnut, the pores are so large that they can be seen very distinctly on a smoothly-cut surface of the end grain, where they appear as minute openings smaller than pin holes but visible without magnification. On surfaced faces the pores appear as fine grooves, running parallel with the grain. They are even visible through the varnish, appearing as dark lines. "In red gum the pores are much smaller and can be seen only with a magnifying glass."

Sound Transmission of Solid Plaster and Gypsum Block Partitions. (39a)—The theory of the subject of sound proofing in buildings is incomplete; practical attempts to secure adequate sound-proofing have not been attended with certainty of success. Experimental work on the problem has been done by F. R. Watson, Professor of Experimental Physics, University of Illinois, to secure definite data on transmission of sound through various building materials ranging from thin felt to solid plaster partitions. There are two types of sound to be considered. One type includes sounds generated by a violin, or voice, such as are generated in, and travel through the air to the boundaries of a room, and are very largely reflected when they meet continuous walls of some rigidity. Other sounds that are generated in the building structure, such as the sounds from a piano or cello resting on the floor or the vibrations of a motor, are transmitted through the continuity of building structure and are more difficult to stop than the first type of sound. Professor Watson's experiments deal with the first type of sound to secure data that can be used intelligently in designing sound proof constructions for insulating both types of sound.

The conclusions reached are that, for sound traveling through the air, a 2" solid plaster partition on metal lath is a more effective non-conductor than either 3" gypsum block partitions plastered both sides or 2" solid plaster partitions on plaster board, and that the filling of the holes in 3" plaster blocks materially decreases the sound conductivity.

The following abstract from Professor Watson's report describes the phenomena of sound conductivity of partitions:

In case the partition is limited in extent and fastened at the edges, as it must be in any form of partition construction, the sound pressures must overcome not only the inertia of the plaster but also its rigidity or its resistance to being distorted. A sound pressure applied perpendicularly to the surface causes a small displacement which is greatest at the center and zero at the edges, so that the partition becomes slightly bulged with a small increase in area. The less a wall gives under such a force, the more efficiently will it stop sound. It should be remembered in this connection that the pressures due to sound are not static but are rapidly alternating pressures and rarefactions of very small amplitude.

Another factor affecting the transmission of sound through a partition is the character of the structure. A thick, homogeneous structure has the advantages of greater inertia and rigidity compared with a thin partition. The use of an air space completely separating two members of a double partition would have a marked action on sound and would stop, according to theory, many times more sound than a single partition whose thickness equals the sum of the thicknesses of the two members of the double partition. This is due to the abrupt change in elasticity and density from the plaster to air and vice versa from air to plaster as the sound strikes the sound member. In case the air space is bridged over, as it is usually in practical constructions at the ceiling and floor and at other points, this theoretical efficiency is greatly diminished because the vibrations travel easily along the paths afforded by the continuity of solid materials. The "bridged over" partition thus should be considered as a unit and its efficiency in stopping sound judged mainly on its weight and rigidity.

The core of a partition is another feature of structure that affects the transmission. It may be of such a nature as to increase the strength of the partition, or it may be simply the central part of a homogeneous medium or it may be considered as separating the partition in two parts so that the structure is weaker than a homogeneous unit. A partition with increased strength due to the core, such as steel reenforcement, would be more rigid in stopping sound pressures than an equally thick homogeneous partition. The homogeneous partition in turn would be more efficient in stopping sound than the double partition weakened by the core. The latter, however, has some possible advantage in reflecting sound because of the change in elasticity and density in the core. An extreme illustration of this kind would be the case where the core was made of hairfelt so that the action in stopping sound would be analogous to an air space. If the core consisted of a sheet of thick paper, making a continuous contact with plaster on both sides with no air space, this efficiency is largely lost and the small gain due to reflected sound would appear to be overcome by the loss in rigidity of the structure.

Specifications for Paint.—The United States Interdepartmental Committee on Paint Specification Standardization created on the recommendation of the Secretary of Commerce and composed of representatives of the War, Navy, Agriculture, Interior, Post Office, Treasury and Commerce Departments, the Railway Administration, the Panama Canal, and the Educational Bureau of the Paint Manufacturers Association of the United States, has so far established the following standards. The specifications printed below are taken from circulars of the United States Bureau of Standards, Nos. 89, 90, 91, 93, 94 and 98.

NOTE.—These specifications are published as containing much information about materials and the quantities thereof used in the manufacture of good paint under current practice. Of course, the important consideration about all paint is not so much the composition of the paint as the character of the cured coating. Theoretically, a specification for paint should describe the results to be secured rather than the means of securing them. Indeed, the architect is interested primarily in results, and the wider the latitude allowed in his specification for the use by the manufacturer of his skill, judgment and ingenuity, without permitting pure experimentation, the greater the opportunity for improvement and development in the art of paint making. In adition to the foregoing specification the circular includes the specifications for the method of detection and removal of separated water, sampling, laboratory examination and basis of purchase.—*The Editors.*

White and Tinted Paints on a White Base. Semipaste and Ready Mixed. (25a)

NOTE.—The belief is expressed that the following specification admits practically all high-grade paints generally available in the United States, and which are therefore obtainable without requiring manufacturers to make up special lots:

White and tinted paints made on a white base may be ordered either in the form of semipaste pigment ground in linseed oil, or of ready-mixed paint. The semipaste shall be purchased by net weight, the ready-mixed paint either by weight or volume (231 cubic inches to the gallon).

(*a*) **Pigment.**—The Pigment shall be composed of:

	Maximum %	*Minimum %*
White lead (basic carbonate, basic sulphate, or a mixture thereof)	70	45
Zinc oxide (ZnO)	55	30
Silica, magnesium silicate, aluminum silicate, barium sulphate, pure tinting colors, or any mixture thereof	15	0

In no case shall the sum of the basic lead carbonate, basic lead sulphate, and zinc oxide be less than 85 per cent. The lead and zinc pigments may be introduced in the form of any mixture preferred of basic carbonate white lead, basic sulphate white lead, zinc oxide, or leaded zinc, provided the above requirements as to composition are met.

(*b*) **Liquid.**—The liquid in semipaste paint shall be entirely pure raw or refined linseed oil; in ready-mixed paint it shall contain not less than 90 per cent pure raw linseed oil, the balance to be combined dryer and thinner. The thinner shall be turpentine, volatile mineral spirits, or a mixture thereof.

(*c*) **Semipaste.**—Semipaste shall be made by thoroughly grinding the pigment with pure raw or refined linseed oil. The semipaste as received and three months thereafter shall be not caked in the container and shall break up readily in linseed oil to form a smooth paint of brushing consistency. It shall mix readily with linseed oil, turpentine, or volatile spirits, or any combination of these substances, in all proportions without curdling. The color and hiding power when specified shall be equal to that of a sample mutually agreed upon by buyer and seller. The weight per gallon shall be not less than 19.0 pounds. The paste shall consist of:

	Maximum %	*Minimum %*
Pigment	77	73
Linseed oil	27	23
Moisture and other volatile matter	0.7	..
Coarse particles and "skins" (total residue retained on No. 200 screen based on pigment)	0.5	..

The No. 200 screen is the same as the screen formerly known as 200 mesh.

(*d*) **Ready-Mixed Paint.**—Ready-mixed paints shall be well ground, shall not settle badly or cake in the container, shall be readily broken up with a paddle to a smooth uniform paint of good brushing consistency, and shall dry within 18 hours to a full oil gloss, without streaking, running, or sagging. The color and hiding power when specified shall be equal to those of a sample mutually agreed upon by buyer and seller. The weight per gallon shall be not less than 15¾ pounds. The paint shall consist of:

	Maximum %	*Minimum %*
Pigment	66	62
Liquid (containing at least 90 per cent linseed oil)	38	34
Water	0.5	..
Coarse particles and "skins" (total residue retained on No. 200 screen based on pigment)	0.5	..

Specifications for Red Lead, Dry and Paste. (25a)—Red lead may be ordered in the form of dry pigment or of paste ground in pure raw linseed oil. Two grades of pigment, known as 85 and 95 per cent, may be ordered, and each contract shall state which grade is desired. Material shall be bought by net weight.

Avoid storing red lead paste in places of high temperature, as heat accelerates the tendency of this material to cake or harden.

Purchasers are cautioned not to buy red lead in paste form unless it is to be used within three months after shipment by the contractor.

(*a*) **Dry Pigment.**—The pigment shall consist entirely of oxides of lead free from all adulterants and shall meet the following requirements:

	85% grade *Per cent*	*95% grade* *Per cent*
True red lead (Pb_3O_4), not less less than	85	95
Total impurities, including moisture, soluble matter, water and matter insoluble in a mixture of nitric acid and hydrogen peroxide, not more than	1	1
Remainder shall be lead monoxide (PbO)		
Coarse particles: Retained on Standard No. 200 screen, not more than	0.3	0.3

The No. 200 screen is the same as the screen formerly known as 200 mesh.

When mixed with raw linseed oil, turpentine, and liquid dryer in the proportion:

Dry red lead	pounds	20
Raw linseed oil	pints	5
Turpentine	gills	2
Liquid dryer	gills	2

the resulting paint when brushed on a smooth vertical iron surface shall dry hard and elastic without running, streaking, or sagging.

(*b*) **Paste.**—The paste shall be made by thoroughly grinding the specified grade of dry pigment with pure raw or refined linseed oil. The paste, as shipped by the contractor, and for three months thereafter, shall not be caked in the container and shall readily break up in oil to form a smooth paint of brushing consistency. The paste shall have the following composition:

	Maximum %	*Minimum %*
Pigment	94	92
Linseed oil	8	6
Moisture and other volatile matter	0.5	..
Coarse particles and skins (total residue on No. 200 screen)	0.5	..

When mixed with raw linseed oil, turpentine, and liquid dryer in the proportions

Red lead paste	pounds	20
Raw linseed oil	pints	4½
Turpentine	gills	2
Liquid dryer	gills	2

the resulting paint when brushed on a smooth vertical iron surface shall dry hard and elastic without running, streaking, or sagging.

Specifications for Ocher, Dry and Paste (25a).—Ocher may be required in the form of dry pigment or paste ground in linseed oil; it shall be prepared in accordance with the most improved methods. Grinding in oil shall be thorough and the vehicle shall be pure raw linseed oil. The material shall be bought by net weight.

(*a*) **Dry Pigment.**—The pigment shall be hydrated oxide of iron permeating a siliceous base, and shall be free from added impurities. It shall conform to the following requirements:

Color, Color Strength, Tone.—Equal to sample mutually agreed on by buyer and seller.

	Maximum %	*Minimum %*
Coarse particles: Retained on standard No. 200 screen	0.0	..
Iron oxide	..	17
Lime (CaO)	5	..
Lead chromate	None	..
Organic colors	None	..

No. 200 screen is the same as screen formerly known as 200 mesh.

(*b*) **Paste.**—Ocher in paste form shall consist of:

	Maximum %	*Minimum %*
Pigment	71	69
Linseed oil	31	29
Moisture and volatile matter	0.5	..
Coarse particles and "skins" (total residue on No. 200 screen) based on pigment	0.5	..

Specifications for Iron-Oxide and Iron-Hydroxide Paints. (25a)—This specification applies to iron-oxide and iron-hydroxide paints of red and brown colors. The paint may be ordered in the form of either semipaste paint or ready-mixed paint. The basis of purchase may be either by net weight or by volume (231 cubic inches to the gallon).

(*a*) **Pigment.**—The pigment in both semipaste and ready-mixed paint shall be very finely ground iron oxide, iron hydroxide, siliceous minerals or a mixture thereof, to which carbon pigment may be added, if necessary, to produce the required color. It must be free from organic coloring matter (dyes or lakes). The pigment shall show on analysis not less than 30 per cent of ferric oxide (Fe_2O_3). The total of the ferric oxide, insoluble siliceous matter, and loss on ignition shall be not less than 99 per cent.

(*b*) **Liquid.**—The liquid in semipaste paint shall be entirely pure raw or refined linseed oil; in ready-mixed paint it shall contain not less than 75 per cent pure raw linseed oil, the balance to be combined dryer and thinner. The thinner shall be turpentine, volatile mineral spirits, or a mixture thereof.

(*c*) **Semipaste.**—Semipaste shall be made by thoroughly grinding the pigment with pure raw or refined linseed oil.

The semi-paste as received and three months thereafter shall not cake in the container and shall break up readily in linseed oil to form a smooth paint of brushing consistency. It shall mix readily with linseed oil, turpentine, or volatile mineral spirits, or any combination of these substances, in all proportions without curdling. The color and hiding power when specified shall be equal to that of a sample mutually agreed upon by buyer and seller. The weight per gallon shall be not less than 13½ pounds. The paste shall consist of:

	Maximum %	*Minimum %*
Pigment	72	68
Linseed oil	32	28
Moisture and other volatile matmatter	0.7	..
Coarse particles and "skins" (total residue retained on No. 200 200 screen based on pigment)	0.5	..

The No. 200 screen is the same as the screen formerly known as 200 mesh.

(*d*) **Ready-Mixed Paint.**—Ready-mixed paints shall be well ground, shall not settle badly or cake in the container, shall be readily broken up with a paddle to a smooth uniform paint of good brushing consistency, and shall dry within 18 hours to a full oil gloss, without streaking, running, or sagging. The color and hiding power when specified shall be equal to those of a sample mu-

tually agreed upon by buyer and seller. The weight per gallon shall be not less than 12 pounds. The paint shall consist of:

	Maximum %	*Minimum %*
Pigment	57	53
Liquid (containing at least 75 per cent linseed oil)	47	43
Water	0.5	..
Coarse particles and "skins" (total residue retained on No. 200 screen based on pigment)	0.5	..

Specification for Black Paint. (25a)—Black paint may be ordered in the form of either semipaste paint or ready-mixed paint. The basis of purchase may be either by net weight or by volume (231 cubic inches to the gallon).

(*a*) **Pigment.**—The pigment in both semipaste and ready-mixed paints shall consist of carbon, lead oxide, insoluble siliceous material, and, at the option of the manufacturer, oxide of iron. The pigment shall show on analysis not less than 20 per cent of carbon and not less than 5 per cent of lead oxide calculated as Pb_3O_4. The total of the lead oxide, iron oxide, insoluble siliceous material, and loss on ignition shall not be less than 99 per cent.

(*b*) **Liquid.**—The liquid in semipaste paint shall be entirely pure raw or refined linseed oil; in ready-mixed paint it shall contain not less than 80 per cent pure raw linseed oil, the balance to be combined dryer and thinner. The thinner shall be turpentine, volatile mineral spirits, or a mixture thereof.

(*c*) **Semipaste.**—Semipaste shall be made by thoroughly grinding the pigment with pure raw or refined linseed oil.

The semipaste as received and three months thereafter shall not cake in the container and shall break up readily in linseed oil to form a smooth paint of brushing consistency. It shall mix readily with linseed oil, turpentine, or volatile mineral spirits, or any combination of these substances, in all proportions without curdling. The color and hiding power when specified shall be equal to that of a sample mutually agreed upon by buyer and seller. The weight per gallon shall be not less than 10.0 pounds. The paint shall consist of:

	Maximum %	*Minimum %*
Pigment	52	48
Linseed oil	52	48
Moisture and other volatile matter	0.7	..
Coarse particles and "skins" (total residue retained on No. 200 screen based on pigment)*	0.5	..

*The No. 200 screen is the same as the screen formerly known as 200 mesh.

(*d*) **Ready-Mixed Paste.**—Ready-mixed paint shall be well ground, shall not settle badly or cake in the container, shall be readily broken up with a paddle to a smooth uniform paint of good brushing consistency, and shall dry within 18 hours to a full oil gloss, without streaking, running, or sagging. The color and hiding power when specified shall be equal to those of a sample mutually agreed upon by buyer and seller. The weight per gallon shall be not less than 9 pounds. The paint shall consist of:

	Maximum %	*Minimum %*
Pigment	32	28
Liquid (containing at least 80 per cent linseed oil)	72	68
Water	0.5	..
Coarse particles and "skins" (total residue retained on No. 200 screen based on pigment	0.5	..

Specifications for Volatile Mineral Spirits for Thinning Paints. (25a)—These specifications apply only to petroleum distillates, known as mineral spirits. The oil delivered under these specifications shall be genuine and shall conform to the following requirements:

Color—shall be "water white."

Spot Test—shall evaporate completely from filter paper.

Flash Point—shall not be lower than 30 degrees C (86 degrees F) when tested in a closed cup tester.

Sulphur—shall be absent, as determined by the white lead test.

Distillate below 130 degrees C (266 degrees F) shall not exceed 5 per cent.

Distillate below 230 degrees C (446 degrees F) shall be not less than 97 per cent.

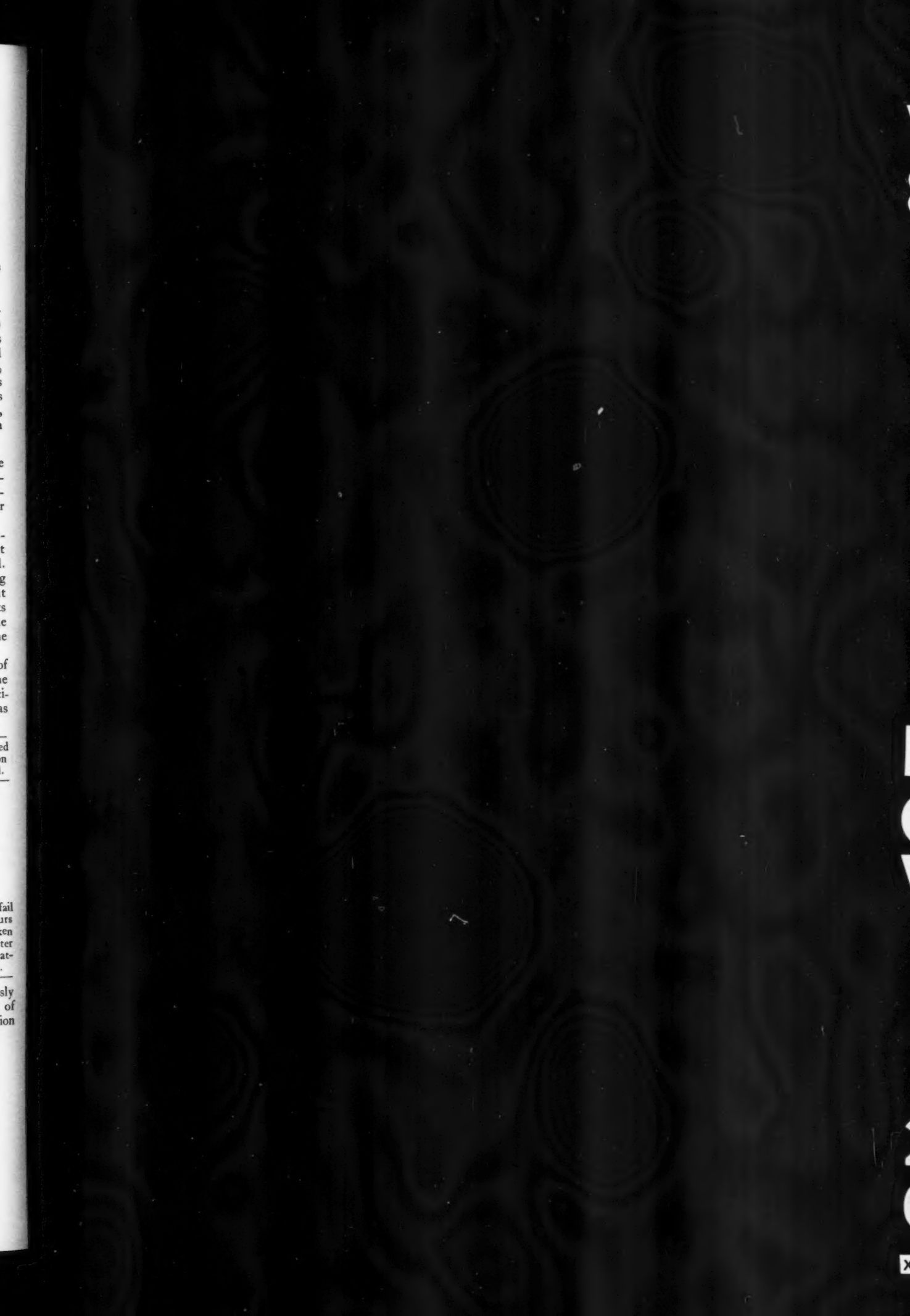
Reaction shall be neutral.

Monel Metal.—The International Nickel Co., publish a twenty-eight page (not Standard 8½" x 11" size) booklet describing in detail the physical characteristics and uses of Monel Metal, which is an alloy of nickel and copper, containing about 67% nickel, 28% copper and 5% other elements. It takes a high polish and closely resembles nickel in color. Its tensile properties are similar to thoss of steel. This alloy is supplied in the form of rods, sheets, wire and castings and its use is advocated where strength is to be combined with high resistance to corrosion.

Permeability of Stone and Concrete. (4c)—The Bureau of Standards (Bulletin No. 41), publishes the following description of some tests made with a new apparatus for determining the rate of penetration of water through concrete and other permeable materials:

"The apparatus is so constructed that it is not necessary to mold the test piece in any particular shape, but any slab having one fairly smooth face may be tested. Only a few seconds are required for placing and adjusting the test specimen. This will permit specimens to be cut from walls or other portions of structures for tests. Tests so far made, while more in the nature of a try-out of the apparatus than the materials used, have furnished some rather interesting results.

"In the following table the results of tests on samples of building stones from various quarries, as well as on some mortar and concrete specimens, are shown. The specimens varied fom 1¼" to 2¼" in thickness and pressure was applied over an area of 25 square inches.

Test specimen.	Absorption in 24 hrs.	Thickness.	Water pressure.	Time required for penetration through wall.
Limestone 50	5.80%	1⅝"	60 lbs.	10½ minutes.
Limestone 7E	3.10%	1 5/16"	...do....	11 minutes.
Limestone 8907	4.40%	1⅜"	...do....	19 minutes.
Limestone 9c	4.60%	1⅜"	...do....	2⅔ minutes.
Limestone 14F	3.81%	1⅜"	...do....	20 seconds.
Limestone 5G	3.48%	1¼"	...do....	1½ minutes.
Sandstone	5.56%	2¼"	...do....	10 seconds.
1:6 Portland. Cement Mortar	7.8%	2"	...do....	3½ hours.
1:1½:2. Concrete	5.8%	2"	...do....	Did not fail in 24 hours when broken through water had penetrated only ½".

"These results appear to bear out conclusions previously drawn in the Bureau's investigation of the durability of concrete in alkali soils that there is no apparent relation between absorption and permeability."